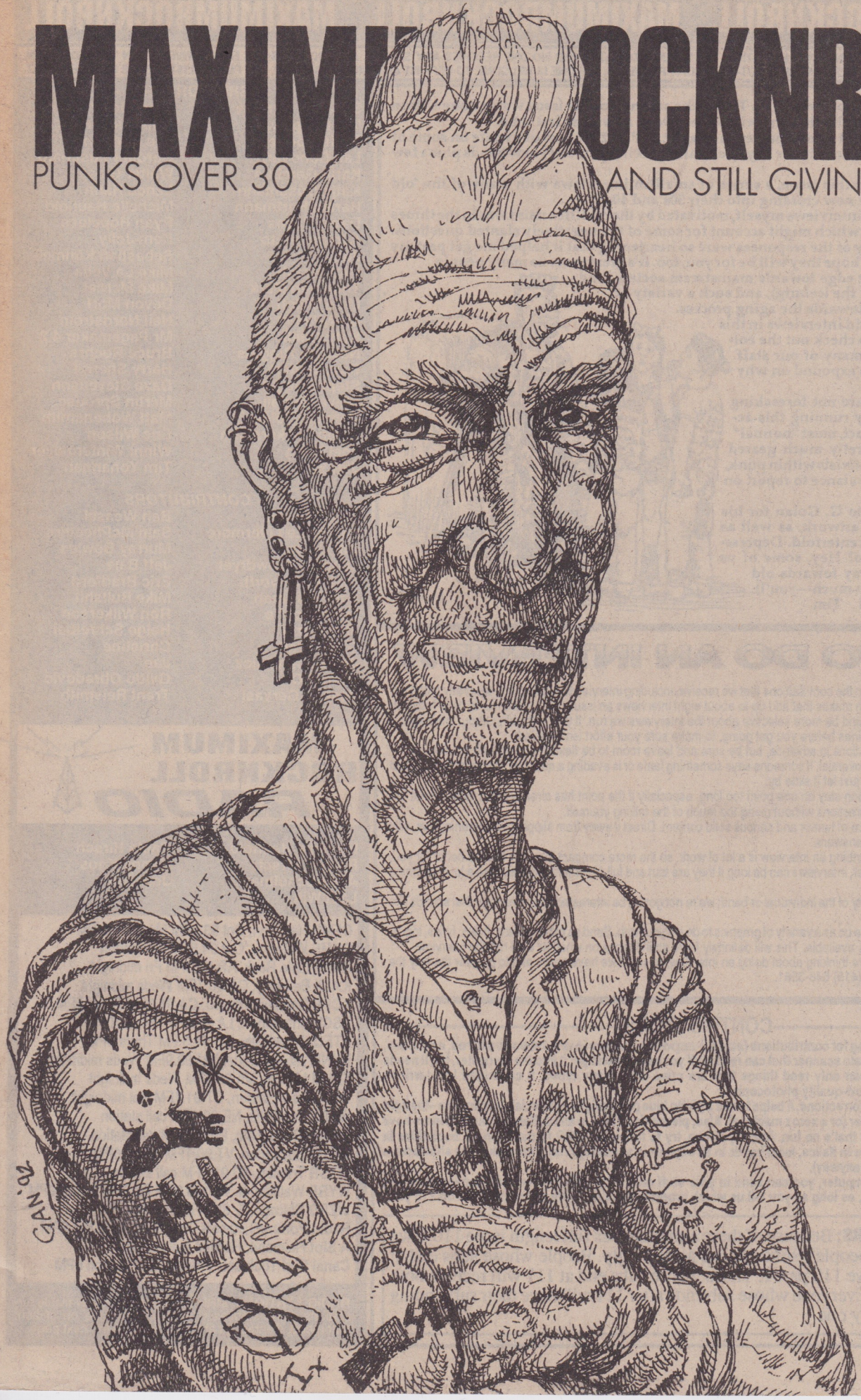
MAXIMUM ROCKNROLL

PUNKS OVER 30 AND STILL GIVING A SHIT!



110
PART ONE
JULY 92 • $2

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT PLEASE LIST MRR AS SOURCE CREDIT.

Welcome to part 1 of issue #110. This is the second double issue we've done within the last year, and hopefully this one will be receiveed as well as last time.

We think we've got a good pair of themes here. Part 2 is a sort of update on some of the bands making the rounds in the Bay Area's all-ages circuit, mostly new bands plus a few veterans.

And then there's this issue, a series of smallish interviews with many of the 'old school' punks who are now crossing into their 30s and 40s.

I did most of the interviews myself, motivated by the mid life crisis I was in the throes of a few months back, which might account for some of the negatively slanted questions.

But I think many of the responses were so heartening that it helped me get past my depression. I certainly hope they will be for you, too. It's great to see so many people still maintaining their edge towards mainstream society (and this was just the tip of the iceburg), and such a variety of individual responses towards the aging process.

Besides the 50 odd interviews in this issue, you should also check out the columns section, where many of our staff who are 30+ years also expound on why they are still active.

Obviously, we are not foresaking the younger punks by running this accentuation on age. In fact, most "normal" issues of MRR are pretty much geared towards the younger activists within punk, so I think it's a good balance to report on the oldsters as well.

Special thanks to G. Golan for his front and back cover artwork, as well as this month's graphic centerfold. Depressing but humorous, no? Hey, some of us may be paving the way towards old age, but don't gloat too much—you'll be there soon enough! Tim

HOW TO DO AN INTERVIEW

MRR relies heavily on the contributions that we receive, including interviews. At this point, we pretty much run every interview we get, which makes that add up to about eight interviews an issue. What we'd like to do is focus on quality rather than quantity, and be more selective about the interviews we run. If you're thinking about interviewing a band, refer to these guidelines before you get going, to make sure your effort isn't wasted:

1). Write or plan your questions in advance, but be sure and leave room to be flexible and go with the flow.

2.) Don't be afraid to be controversial. If someone says something lame or is evading a question, follow up on that, and call them on their shit. Don't just let it slide by.

3). Don't let the conversation stay on one point too long, especially if the point has already been made. Point the conversation into different directions without diong too much of the talking yourself.

4). Try to keep a good balance of humor and serious solid content. Direct it away from slipping into meaningless, silly babbling and one sentence answers.

5). Keep it concise. Transcribing an interview is a lot of work, so the more compact they can be, the better for you, and the final copy. Remember, interviews can be long if they are taut and full of content, but they take a lot of planning to pull off.

6). Try to get to the personality of the individual or band; we're not gonna be interested in an interview that sounds like a press kit promotional.

7). It's important that you give us as a variety of graphics to do a layout with. Send as many photos, flyers, lyrics, logos, and artwork as the band has available. This will definitely have an influence on whether we'll run the interview.

Give us a call if you're thinking about doing an interview, to see if we have room, and to go over the way the interview can be done. Call (415) 648-3561.

CONTRIBUTORS

MRR is always looking for contributions (scene reports, interviews, news features, articles, letters), and we have a neato scanner that can read stuff you send us and put it into the computer, but it needs your help. Our scanner can only read things that are crisp and clearly typed. It can't read hand-written corrections. It can't read low-quality photocopies.

If you need to make corrections, it helps to use a photo blue pen designed especially for layouts–the light blue is invisible to a scanner (or a xerox machine). Also, please don't type in all capitals because then we have to re-type everything, and that's no fun. And if you can, try to follow the MRR format (song & book titles in quotes, LP/EP titles & zines in italics, local bands in all capitals in scene reports). This makes the shitworkers happy (or less miserable, anyway).

If you're using a computer, you can send in your stuff on a 3-1/2 inch disk–we can convert from any program (both Mac & IBM, as long as you tell us which program you used). We will return your disk to you.

DEAR SUBSCRIBERS: Because of these simultaneous full length issue 110's, we will be adjusting people's subsciptions accordingly. People whose subs end at 110 will just receive 110 part 1. Those whose subs end at 111 will receive both parts but not 111. Everyone whose sub ends after 111 will have their sub-ending number lowered by one.

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CONTRIBUTORS

Mykel Board, Lawrence Livermore, Bill Collins, Jennifer Blowdryer, Nick Rushworth, Sam Shiffman, Iain Ratcliffe, Jimi Germ, Gan Golan, Jeff Stefanowicz, Mike B.C., Joseph Gervasi, Ben Weasel, Sam McPheeters, Murray Bowles, Jeff Bale, Eric Bradford, Mike Bullshit, Ron Wilkerson, Helge Schreiber, Christine, Jae, Gvido Obradovic, Trent Reismith

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CFMU Hamilton, Ont 93.3FM Mon 11:59 PM
CKMS Waterloo, Ont 94.5FM call station
KABF Little Rock, AR 88.3FM Fri midnight
KALX Berkeley, CA 90.7FM Weds midnight
KCPR San Luis Obispo, CA 91.3FM Thurs 5PM
KSCL Shreveport, LA 91.3FM Weds 10PM
KTEQ Rapid City, SD 91.3 FM Thurs 9PM
KUNM Albuquerque, NM 89.9FM Weds midnight
KZUM Lincoln, VA 89.3FM Weds midnight
WCNI New London, CT 91.1FM Sat midnight
WLCX Farmville, NE 90.1FM call station
WRMC Bethlehem, PA 640AM call station
WRUV Burlington, VT 90.1FM Thurs 6PM
WTSR Trenton, NJ 91.3FM call station
WYRE Waukesha, WI 103.9FM Fri 8PM & Sun 9PM
WZRD Chicago, IL 88.3FM Sun 3:30PM
Radio Pomme Louviers, France 91.6FM Sat 5PM
A Slot Helmond, Holland call station
Canal Sud Toulouse, France 92.6FM Mon 6PM

RADIO STATIONS: MRR Radio shows are available for stations **only.** Requests for info should be on station letterhead. Contact us at the address on the next page.

SUBSCRIPTIONS:

- *U.S.:* available from U.S. address below. Copies are $2.50 each/ 6 issues sub for $15.00. Calif residents, it's $16.25.
- *Canada:* available from U.S. address at bottom of page. Copies are $2.75 each/ 6 issues sub for $16.50 (US dollars).
- *Mexico:* available from U.S. address at bottom of page. Copies are $2.75 each/ 6 issues sub for $16.50.
- *U.K.:* available from MRR/ PO Box 59/ London N22/ England. Copies are £2.50 each/ 6 issue sub for £10.00. Write this address for European distribution too.
- *Europe:* available from U.K. address above. Copies are $4.50 each/ 6 issue sub for $24.
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- *South America:* available from U.S. address below. Copies are $4.50 each/ 6 issue sub for $27.00.

BACK ISSUES AVAILABLE:
Back issues #37, 43-52, 55-64 are $1.50 each ppd in U.S. ($1.65 in Calif), $2 Canada, $2.75 So America, $4.25 Asia & Australia (all from MRR/US). Same issues are £1.50 for U.K. and $2.50 for Europe (from MRR/UK). Back issues 66-70, 72-76, 78, 80-100 (pts 1&2) are: $2.50 US, $2.75 Canada, $2.50 Mexico, $5.50 Asia/Australia, $3.00 So America. Back issues 101-109 are as stated above in sub info. UK office only has issues 90-present. For earlier issues to UK & Europe, write MRR/US, cost is $5 per issue.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: backlog--write or call now!
Ad Copy In: 1st of month--absolutely no later!!

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5") $25
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1/2 page: (7 1/2" x 5") $100, 2 or more items!

CLASSIFIEDS: 40 words cost $2/60 words max for $3. No racist, sexist or fascist material. Send typed if possible. Cash only!!!

COVER: Gan Golan

SELL MRR AT GIGS: Within U.S., we'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue. Need business address to UPS to.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at (415) 243-8230.

Please send all records, letters, articles, photos, interviews, ads, etc., to:

MAXIMUMROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA 94146-0760
(415)648-3561

TOP 10

For what it's worth, here's some of the MRR crew's current Top 10 lists. Please send us your records (2 copies of vinyl, if possible--one for review and one for airplay), CD-only release, or cassette.

SUZANNE BARTCHY

- NEUROSIS-Souls at Zero-LP
- MISERY/HELLSPAWN-split EP
- JAWBREAKER-Chesterfield King-12"
- V/A-Virus 100-LP
- DIDJITS-live
- CRINGER-Rain-EP
- CITIZEN FISH-Wider Than A Postcard
- ALICE DONUT-live
- MR T EXPERIENCE-Milk, Milk, Lemonade-LP
- DEAD KENNEDYS-Ted Kennedy Liver Transplant-LP

CHRIS DODGE

- MISERY/HELL SPAWN-split EP
- RUPTURE-Righteous Fuck-EP
- PLUTOCRACY-Snitch-EP
- ABSU-The Temple Of Offal-EP
- ULCEROUS PHLEGM-EP
- WOODY GUTHRIE-Bound For Glory-book
- SADISTIC INTENT-EP
- V/A-Virus 100-LP
- EDWARD ABBEY-The Journey Home-book
- AGATHOCLES-Theatric Symbolism Of Life-CD

NEIL NORDSTROM

- 976/PLUTOCRACY-split EP
- ABC DIABOLO-Hatredge-EP
- RUPTURE-Righteous Fuck-EP
- SLEEP-Vol 2-EP/JUNTESS-You Were Free-EP
- GIL-Rock Is Not What You Think-CD
- RICE-Sick-EP
- STEEL POLE BATH TUB-Bozeman-45
- ULCEROUS PHLEGM-Sick Evolution-EP
- COP ASS GRINDERZ-Surfing Vietnam-EP
- DISCLAIM-Cry The Hatred-EP

WALTER GLASER

- ARTICLES OF FAITH-Give Thanks-LP
- JAWBOX-Novelty-LP
- STEEL POLE BATH TUB-Bozeman-45
- NEUROSIS-Souls At Zero-LP
- V/A-One Last Kiss-CD/V/A-Virus 100-LP
- NORTHERN BUSHMEN-EP
- V/A-Amphetamine Reptile Peel Sessions-LP
- CIRCUS LUPUS-Super Genius-LP
- PHLEG CAMP-Beaker-EP
- PAIN TEENS-Death Row Eyes-45

MICHELLE HAUNOLD

- THE REVS-Just Ask Why-12"
- CHICKEN-Telefiend-EP/AGENT 86-Just Say No-LP
- J-CHURCH-She Said....-EP
- V/A-Virus 100-LP/DESORDEN-Generacion Kaos-LP
- SUPERCHUNK-Tossing Seeds-LP
- BUNNY BRAINS-On The Floor-EP
- MR T EXPERIENCE-Milk Milk Lemonade-LP
- V/A-Flops Of The Pops-LP
- CRINGER-Rain-EP/JAWBREAKER-Chesterfield King-12"
- MECCA NORMAL/KREVISS-split EP

MICK KRASH

- JAWBREAKER-Chesterfield King-12"
- JAWBOX-Novelty-LP
- CIRCUS LUPUS-Super Genius-LP
- DOWNCAST-live
- DESIDERATA-EP
- FORCED DOWN-Texas-45
- NAKED ANGELS-Intent To Kill-EP
- HUMAN ERROR-LP
- ARTICLES OF FAITH-Give Thanks-LP
- WOOL-EP

MIKE LAVELLA

- Garageshock '92-festival
- KARL HENDRICKS TRIO-Buick Electra-LP
- SLUG-Swingers-10"
- NORTHERN BUSHMEN-12"
- CIRCUS LUPUS-Super Genius-LP
- ED HALL-Gloryhole-LP
- THE BUZZ-EP
- DON CABALLERO-Father Brown-EP
- MONO MEN-Away-45
- Speed Kills-#2-zine

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19 Fri: Jawbreaker, Econochrist, World's Collide, No Escape, Pen

20 Sat: SamIam, Sluggo. Sharon Tate, One Man Running

21 Sun: 411, Heroin, Jumpstart, Triggerman

26 Fri: Libido Boys, Bloodline, Lack of Social Decency, Jolt, The Aborted (Concord)

27 Sat: GreenDay, Gargoyles, Yes Ma'am, Tilt

JULY

03 Fri: Naked Aggression, Spitboy, Hellnation, 97b, Plutocracy

04 Sat: *Save Ashkenaz Fuk UCB*

Fifteen, Rancid

10 Fri: Greenday, Farside, Schleprock, Neil Smith, Jacknife

17 Fri: Paxton Quiggly, Voodo Glow Skulls, Lung Butter

18 Sat: Deviators, Mieces

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THIS IS WAY BEYOND JUST MUSIC

Hi! Well, we're four years old now and things seem to be running pretty damn good here. There's been a very stable crew for the past year and a half or so who have made Blacklist more efficient than ever before (they're too shy & modest to have their names in print). Even the money crunch seems to be easing somewhat. This will enable us to gradually increase the number of titles we carry, import more items from overseas, and change our payment terms to 60-day consignment for everyone, not just domestic vendors (previously our terms were 90-day for overseas). End result of all this: wider selection for our customers, faster payment to our vendors.

Thanks to everyone for their wonderful words of support and kindness. They make it so easy to keep doing this. Getting weird junk, cool drawings, and heartfelt feelings can chase away the worst depression on the shittiest days and make coming here a real joy.

Big thanks, hugs, and kisses to our beloved friends at Mordam Records who have always been extra nice, understanding, and generous with us, especially through the hard times. They are a shining example that making a living off what you believe in can be done honestly and human-ly, while still providing great shit at unbelievably low prices.

Monster thanks and love to Tim & Maximum, without whose help we simply would not exist. You've weathered it all, the extent of which we're only beginning to understand.

Hopefully, we've not gotten so big that people see us as their only source. It's great to see more and more mailorders popping up, each with their own unique slant. We're just plain, ordinary folk helping sell stuff for, and to, people we feel some kind of connection with. Please don't make it into anything bigger than that, ok?

1,000+ title catalog of records, tapes, CDs, videos, books, and 'zines is 1.00 US, 2.00 overseas,. Our ads here mostly list the new arrivals, so check out our catalog for the full story -- send SASE for monthly updates (out beginning of each month).

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Bags-4 song boot EP. (not live) COVERS.)
Big Black-Rema Rema. (boot:extra song+interview!)
Clitboys-We Don't Play The Game EP.
Gorilla Biscuits-Revelation EP. (1st)
Gov't Issue-Make An Effort EP. (1st-blk, 2nd-clear)
Poison Idea-Filthkick EP. Picture Disc.
Rapeman-Hated Chinee (1st EP-Blast First edition).
SFA-New York EP. (limited covers-under 100 made)
Sick Of It All-Revelation EP. (1st)
Sore Throat-1st EP. 43 songs.
SSD-The Kids Have Had Their Say EP(live boot).
Unity EP. (Wishingwell)
Why Are We Here? comp EP with COC. (No Core)

12"/LPs:

Big Black-Sound of Impact LP (boot).
1 other boot LP-no title-black and purple cover.
Faction-No Hidden Messages LP.
Judge-Bringing'It Down LP. (green)
NYHC-Where the Wild Things Are LP. (yellow)
Prong-Primitive Origins LP. (1st-Mr. Bear records)
Force Fed LP (1st pressing-not In Effect).
Sheer Terror-Just Can't Hate Enough (1st press)
YES LA. comp with Germs, Bags. (Dangerhouse)

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Ends 2 August, 92.

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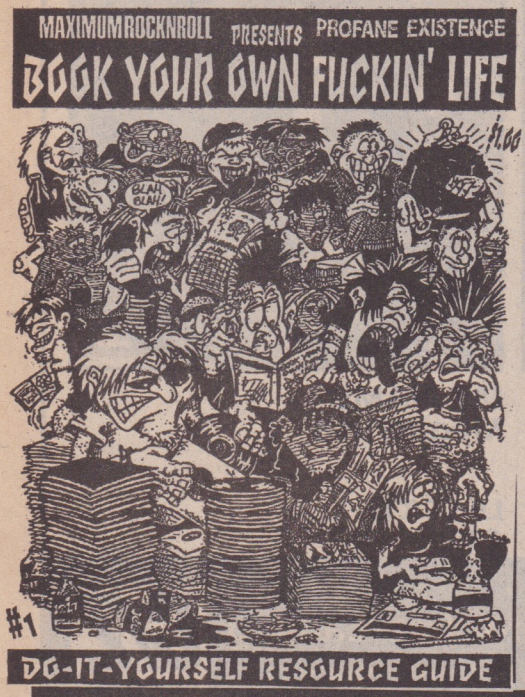
A COUNTRY BY COUNTRY/STATE BY STATE LISTING OF PUNK/HARDCORE/INDIE BANDS/ZINES/PROMOTERS/LABELS/RADIO/VIDEO/FOOD/LODGING



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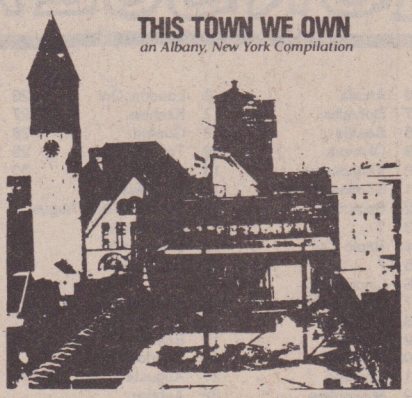

Δ Also on Rake Records Δ
w/Glee Club, Terror Cake

The Special Sale of Nuclear Blast and other foreign stuff is still happening. Send for the current catalog for info.
Stores...Write for info on Wholesale prices. Bands/Labels...Send us W/S price info and a sample for distribution.

MONSULA

JUNE
16-ARCATA
17-CORVALLIS
18-SEATTLE
19-OLYMPIA
20-VANCOUVER
21-KAMLOOPS
22-SPOKANE
24-RAPID CITY
26-LINCOLN
27-SIOUX FALLS
28-WINNIPEG

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29-ST. PAUL
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8-GUELPH
9-TORONTO
10-OTTOWA
11-MONTREAL
12-QUEBEC CITY

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28-PUEBLO
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30-DENVER
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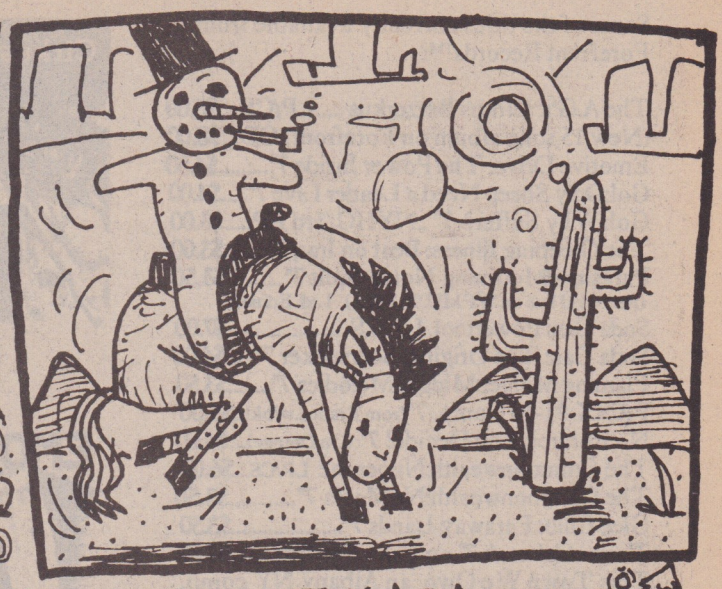

TOUR SHITZ:

MONSULA

(ALSO LOOK FOR A NEW MONSULA LP/CD/CASS SOONISH).

June	16	Arcata	6	London, Ont		26	Amarillo
	17	Corvallis	7	Kitchner		27	?
	18	Seattle	8	Guelph		28	Pueblo
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	25	?	15	Rochester		4	Tucson
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	27	Sioux Falls	17	Philadelphia		6	Los Angeles
	28	Winnipeg	18	?		7	Los Angeles
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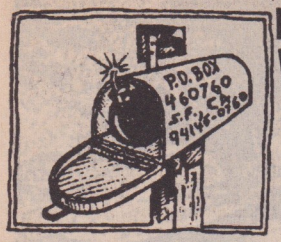


To Ben Weasel,
In your January '92 MRR column, you suggested to your readers that they should "be informed" regarding their favorite band or label's business philosophy. "Be informed," eh? Well, Ben, don't you think that it's about time that *you* take your own advice, especially when you're assuming the role of "journalist" and allegedly supplying your readers with "information"?

I've donated a lot of time and energy to the No More Censorship Defense Fund over the years. Frankly, Ben, your boulder-sized hint that NMCDF was used by Jello Biafra for his personal and financial gain is complete and utter nonsense.

First of all, you seem to have forgotten the aid and defense given to the four other defendants of the trial. Not to mention the fact that over 400,000 Fact Sheets were mailed off all over this country and to other parts of the world, simply for the asking. Furthermore, information was gladly supplied to high school and college students who wrote papers or based projects on or around the issues.

And, Ben, what's this foolishness that you wrote about NMCDF offering artists in similar positions "guidance to a cheap lawyer"? You seem to imply that NMCDF has a big legal staff, like the ACLU. Rather, NMCDF is a small operation on a shoestring budget. In fact, it's on a scale smaller than even MRR. 100% volunteer effort is what is behind NMCDF and your misinformed and unfair attack is a vicious slap-in-the-face to the people who have devoted their energies to it.

I hate to say it, Ben, but you have a long-established pattern of twisting (and even inventing) "facts" in order to paint the picture that you want. This blustering tirade of yours strikes me as more of a petty jealousy attack on Jello, namely extremely unprofessional journalism on your part.

Knowing you personally, I have always defended you to your many detractors. I've come to regret this, since I now realize that they were right. Being a member of NMCDF means that it's my face that you've slapped; hence, I consider our friendship, Ben, severely jeopardized. Enough,
Renee Varone/ Berkeley, CA

Dear MRR,
Columnists should go out on a limb; even fairly thin limbs on occasion. Ben Weasel has opinions about Alternative Tentacles and the No More Censorship Defense Fund. He has every right to those opinions. It was to bolster that right that I helped found the defense fund some years ago. But to have weight and impact, opinions should be backed by fact.

Most of you know the story. In the wake of charges pressed by a very ambitious Los Angeles city attorney, Alternative Tentacles was in serious danger of being sacrificed to the demigods of rock censorship. Five defendants were charged with distributing harmful matter to minors—harmful matter being defined as a poster of rotting genitalia inserted in *Frankenchrist,* a Dead Kennedys' album. Jello Biafra, one of the defendants, claimed the imagery depicted the modern human condition. One San Fernando Valley mother called it obscene.

Finally, a test case. Tipper Gore and her ilk exulted in the chance to drive an entire record label into ruin. What a precedent it would set. Prince and Madonna and their kinky undulations were off-limits; major labels employ lawyers with the instincts of wounded sharks, after all. But destroying a nice independent label with loud mouth bands that expose America's pink underbelly would set a perfect precedent. Or would have if Biafra had been as brain dead as the prosecution seems to have assumed. Or if thousands of outraged souls hadn't rallied to the defendents' cause. The grassroots response to the charges was overwhelming. Bins of mail poured in. The phone rang off the hook. Everyone wanted to help.

Dirk Dirksen (of the Fab Mab and On Broadway) and I formed the No More Censorship Defense Fund for two reasons. First, we believed that the tremendous support being showered on the case had more to do with a general concern for any artists right to say or publish whatever he or she damn well pleases than with any allegiance to a single genre or particular band. Certainly Dead Kennedy fans were among those approaching us, but so were grandmothers, classical musicians and even clowns from the Ringling Brothers Circus. There was a common recognition that fundamental rights were in danger of being eroded. Secondly, we agreed that you counter censorship with information. You encourage people to think for themselves. To have their own opinions. To become informed. We began putting out the NMCDF *Fact Sheet*, detailing abuses of freedom of expression in the arts, in schools and in the press.

It's amazing that a pack of slave-owning, sexist, power-hungry revolutionaries managed to pen the Bill of Rights; no other nation can boast guarantees that are as all-inclusive or as egalitarian. The problem is that the First Amendment fades to little more than a clot of words if individuals in each generation fail to exercise their rights. The right to free speech boils down to use it or lose it.

Luckily, the jury agreed. Everybody went home free. The trial wasn't free, however. Biafra's lawyer charged only for expenses, but there were four other defendents, each involved in the manufacture or distribution of independent label bands. Their lawyers were great, but they weren't cheap.

Because many of the envelopes coming to the defense fund contained donations—most of the money collected came in increments of ten dollars or less—the defense fund was able to cover these costs. After all the fees and expenses were paid, we donated five thousand dollars to the ACLU who assisted in the *Frankenchrist* case and have provided legal aid in dozens of other freedom of expression cases.

The upshot is that Alternative Tentacles wasn't hocked to pay for a stupid exercise in courtroom futility. The bouffant censors and their power-mad cohorts were not able to "send out a message" that bands who speak their minds will end up in some cultural poorhouse. A dangerous legal precedent hadn't been set.

And we distributed tens of thousands of the *Fact Sheets.* The fact that one hasn't appeared in the past year is my fault. We still get dozens of clippings detailing bad news as they relate to the First Amendment. Maybe I'll quit my job one of these days and spend the time editing another issue. I still believe that an informed public is a public I'd rather know. Fact is! I rationalize my absence from the front by pointing to the plethora of writers and agitators and angry bands bellowing against the censors.

When we began the *Fact Sheet*, lots of people said we were overreacting, that the charges were an isolated incident, that repression was on the wane. Ha! Censorship is in full flower—the Gulf War coverage with its pragmatic, let's-make-a-deal mentality; the BCCI scandal failing to undo the prez's candidate for CIA head; hell, the Kennedy assasination is *still* a befuddling mystery due to overt and covert coverups.

But then there are the loudmouths. The voices that won't be intimidated. The citizens with opinions. These are the folks I want to talk to and read about and write about. Mr. Weasel has opinions. I like Alternative Tentacles more than he does. I think they've helped more bands get a start than he gives them credit for. I don't fault AT for trying to get these bands the recognition they could do something with. But, once again, I'm glad that Mr. Weasel confronts the issues as he sees them. Just thought I'd drop you a line with my take on his take.
Suzanne Stefanac/ San Francisco, CA

Dear MRR:
This letter is in response to Terry Hamster's attack on Lawrence Livermore and Lookout Records. While I'm quite aware that Mr. Livermore can defend himself more than adequately, I am still compelled to write, if only because of the sheer silliness of T. Hamster's meanderings.

First of all, what the hell is all this about the innate "punkness" of 7"ers? Yeah, all right, they're cheap but so what? So are cassette singles; are they ragingly hardcore? Also, I remember it being possible to buy Culture Club on 7", total fuckin' punkness dude! (I think not.) To claim that one medium is more "punk" simply due to price is ludicrous McDonald's is pretty darned cheap, I guess it's way "punk" huh?

Also if Larry were indeed a running-dog capitalist I'm sure he wouldn't bother with Lookout. I really can't see it being a huge moneymaking venture. So he's putting out music on CD. Ooooh that's not "punk", crucify him now. All Lookout is doing is changing to keep in touch with the times. Is that so horrible? Is it more "punk" to stay in a rut and become a cultural relic like the once despised hippies? I guess in T. Hamster's view it is. Besides which, Lookout has not given up on vinyl in the least. The vast majority of Lookout releases are vinyl only (and 7"ers predominantly) and only one, (the Stikky "Lunchpail" LP) is out of print. (This information is gleaned from a Fall '91 Lookout catalogue.)

I'm sorry but Lookout has pretty much stayed true to it's roots. No signing distribution/promotion deals with WEA, EMI, or BMG, putting out plenty of good bands, (many unknown), for dirt cheap prices and just generally not being putzes out for a buck. Sure there's been a change (not even a change but merely an addition) in the formats of some of the releases. Bravo for Lookout! As the saying goes "Adapt or be destroyed."
Love,
Dave/ 19-10024 82 Ave., Edmonton, AB, Canada, T6E lz3

P.S. Maybe the reason Larry didn't mention Mordam specifically is because he might feel it's beneath him to indulge in pointless mud-slinging, that poser.

Dear MRR,

Hello! I just received #107. Thanx a lot for a good review to my zine. Mr. Mike McNiel is the second person who says "It's good to make a zine in Japanese."

I think making a zine in English will get pay attentions more than making a zine in the minority language. But I decided to make a zine in Japanese, 'cuz the problem is still almost all Japanese rock fans follow crappy major bands shit. Almost all Japanese rock fans read major stupid rock mags and follow the trend things. So... ya know, overseas underground bands seldom come to play here. At last Fugazi played here last year, but we still can't see even Bad Religion. What the fuck? Fuckin' boring UK trend indie bands come & play here every month. I hate it. Of course I never wanna pay $37 - $40 shit for only one band. Can you believe it? That's true. We bear the high ticket price 'cuz we know airfare is so expensive, etc... But it's too much, honestly I say. Well, also we seldom have fanzines here. So many do the zine, I try to contact with people. But the people who can get records easily - get information easily - still don't take any action. They don't even write or say anything to my zine. Japanese rock fans are rotten. But I still can't give up. I still hope that Japanese people will know about the band who really love music and the bands that try to do the best without shitty music business power. Time will tell. I'll do my best anyway. I hate to do nothing! Stand up lazy scums! Thanx again for the good review. It'll help me. Love & peace,

Akane Nakamura/ 3688 Tsuboh-cho/
Fukuyama, Hiroshima 721/ Japan

Dear Beth:

I just read your column in MRR #106. I am writing to say that the columns, especially personal ones like yours, are ten times more interesting than any band interview I've read. I shared it with one of my punk pals at work, and it was very timely, as we are both experiencing the same isolation due to our individuality.

I have added a kid to the mix, with all the added weirdness that implies. I take her to all-ages shows (with ear plugs) and she helps me with my 'zine. She is learning to be non- judgemental about appearances and to appreciate the DIY thing a bit. Sometimes she gets treated rather brusquely by people with blue mohawks and Misfits jackets, and that leads her to say "I don't like punks" but I point out that these people must have forgotten that they were kids... usually people are cool with her. And she enjoys the shows.

I hope to read your observations again. It's always a struggle to maintain one's individuality in the face of such overwhelming odds. Like you, I appreciate people who have beaten the system enough to remain warm, creative, and human, and I don't care what they look like.

Paul Keller, Old Punk Dad

Dear MRR,

This is regarding Kathryn Shaw's letter in MRR #106, in which she defends abortion as a legitimate option for any woman faced with the "horrifying" idea of childbirth.

One point which she neglects to even remotely consider is that which is so simplistic in form, it's no wonder she overlooked it. That route is ABSTINENCE. It's almost a given that Kathryn would shy away from this topic: most people lacking morals tend to.

Think about it once, Kathryn--if everyone abstained from sexual activities until marriage, a plethora of societal maladies would extinguish themselves. Sexually transmitted diseases would virtually disappear. Teenage pregnancies would fade into oblivion. And "quality birth control" (as you so aptly worded it) wouldn't have to be made available--no one would need it. But we don't want that, now do we? No, that would mean giving up our precious sense gratification--something we have been conditioned to think we need.

Telling Tim Brick that he is just as much at risk as anyone else if he doesn't practice safe sex isn't a very valid point in my eyes. Why practice safe sex? Why not just practice no sex at all? It's so much easier than worrying all the time about whether or not you or your partner is infected or pregnant.

Also, labeling Tim homophobic is a cheap shot. There's a difference between having a phobia and having morals. One doesn't have to agree with another's ideas , and views to love them as a person, as a human. I despise the act and ideology of homosexuality, but that is no reason to hold the homosexual in contempt as another living being. All individuals deserve respect, it's just their philosophies that get in the way.

I agree with you on one point: that "No one has any proof exactly when life begins." Sure, we don't (although I believe that it begins at conception), but is that any reason to continue the act of abortion? Why not just halt it until we do know for sure? What if tomorrow it was proven that life does begin at the precise moment when egg and sperm combine? Then what? I bet that a lot of women would gain a conscience overnight. Yet there would also be a lot of narrow-minded people such as yourself who would refuse to believe the truth and continue with the atrocity of abortion.

Call me homophobic. Call me fascist. Call me old-fashioned. I know where I stand, and it's in defiance of your ideals. And notice I said ideals, not you as a person. Maybe someday you'll come around. Then again, maybe not.

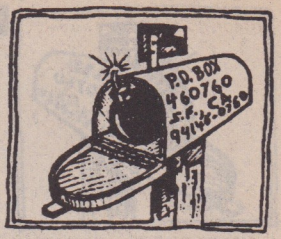
Max/303 South Third St./Sterling, CO 80751
Ave./ Oreland,Pa 19075 USA/ R.I.D.N.O.U.

Dear Max.

Phew - I don't even know where to begin on this one, consider yourself lucky, I was going to tell you off in nasty cheap ways, but that would have been a waste of time. Personally satisfying no doubt, but a waste of time. So rather than that, here goes, a concise, intelligent and rational reply...

First of all, "abstaining from pre-marital sex"? What is this, 1950 keeps your knees locked together and one foot firmly planted on the ground? Get real Max, people don't have sex because they're condtioned to, people have sex because: A. it's a biological urge. and B. it just plain ol' feels good. Undoubtedly the media does warp our sexuality, but if you think all pre-marital rolls in the hay came with the advent of television, all I can say is, "You're Wrong." People have been at it since the dawn of time, and waiting to have a ring on your sweet heart's (a.k.a. chattel) finger just hasn't stopped that many people.

You know, I'm really sick to death of men yappin' about abortion. The day one of you gets knocked up and has your life ruined then you can come back to me and cry about the lack of morality in the pro-choice movement and I'll maybe have some time and patience for your ideas. Until then have your opinions and state them freely, but as the saying goes, "keep your views and your laws off of my body." Okay? There's a nasty joke in feminist rhetoric that goes something like "If men became pregnant, birth control and abortion would become the nation's number one health concern." So until you experience being pregnant or have to worry about becoming pregnant try to use a little more compassion and foresight in your lambasting of the pro-choice camp.



As for women who choose to have abortions "not having a conscience," man, fuck you. I have never had an abortion, but I know women who have, and for some of them it was one of the hardest things they ever had to do. Saying that they lack morality for not bringing another unwanted human into the world is sheer ignorance not to mention it exhibits a complete lack of sensitivity on your part, and I only hope that if a woman you're involved with get's pregnant, she shows more common sense then yourself.

Ahhh yes, now for the "I'm a big proud hetero boy, and those pansy ass queers scare me section." "Queer idealogy" what the fuck? Do you actually believe that all gays and lesbians have some sort of handbook that says what their homsexual philosophy is? Next you'll be telling us they have secret queer handshakes and queer decoder rings. Come on Max, get real. We hetero's don't have a pat set of ideals. From my understanding as a breeder gay/lesbian relationships aren't much different than being in straight relationships, except that it's in their case, the same gender. Maybe I'm wrong, but most of my gay/lesbian pals relationships seems just as screwy as my own... Whoah, now that's some pretty evil and disgusting philosphy at work, eh?

Okay I lied I'm irked, I don't feel like being nice, Max I think that you need to get some sort of better grasp or understanding towards the real world and how humanity really works. Okay simple enough? Got it? Good. Have a nice day. Dammit. Lali

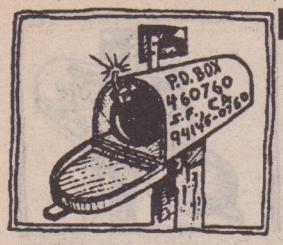
Love, (but no kisses for you Max that's bad evil booga booga sex stuff.)

PS. Suzanne wishes to add, and she's really pissed off right this minute, so she's keeping away from the PC: Getting married so you can get laid, not using any birth control, having 20 or so kids. that's moraltiy? That's having a conscience?

Most Dearest MRR Comrades,

As a member of the Insidious Underground Publishing Conspiracy I congratulate you on your continued success at brainwashing the innocent young of America. I especially appreciate your "Between The Lions" section, in which our zine, *Heat Seeker*, is often reviewed. But what I wanna know is "what the fuck is going on over there?"

Twice now, twice, you traitorous cretins have conspired to end *Heat Seeker's* reign of supremacy here in southern Oregon. Last issue I sent ya'll, the price was "trade for prom pictures". Prom pictures: innocent, wholesome, All-American. And what hap-



pened? You turds printed "trade for porn pictures." Innocent mistake? That's what I said to console myself every time I opened a new letter. Christ! I had to wear rubber gloves!

But hey, I don't mind being called a sicko-pervert-creep. I am no longer offended by this having survived life in towns much smaller than this one. But, now I'm not just a sicko-pervert, I'm a sell-out-sicko-pervert!

When I sent the new *Heat Seeker* I said the price was "donations." Donations: a nice, politically correct, non-capitalist, East Bay price. But no! someone has it in for me! You heartless bastards printed "two dollars" as the price. Two dollars? For a shitty half sized photocopied hack job zine? It doesn't cost me more than 25 cents to make an issue.

Now everyone thinks we've become money grubbing shit heads. Well, we may be shitheads, but we ain't money grubbing.You wanna fuck with me? Go to hell you snooty East Bay bastards! From now on *Heat Seeker* costs five dollars! That's right,five dollars! We're gonna buy guns! We're gonna build ourselves an army of punks up here in tree land, hardcore punks,way more hardcore than you and your overfunded Sub Pop ad printin', Berkeley asses. From now on Oregon will rule the world of punk, not Caleeforneyeaye! You're going down, down, down! All hail the mighty *Heat Seeker* empire!
Commander In Chief, Heat Seeker.

Mykel Board,

You're wrong. 12-step programs do not help people evade responsibility, they help people to stop doing things that hurt themselves and to realize that they are *accountable* for their actions!

If it was not for a 12-step program, I would still be stealing and robbing and doing whatever it would take so I could buy my heroin.

I've been in prison, I've been in detox, I've been in many drug programs...and the 12 steps are what helped me stop.

I have taken responsibility for all the actions I have done that have caused others harm and I have tried to make amends to them.

I do not blame anybody for the way I am-I am what I am-an addict. And I always will be-becuase I know if I pick up the drugs once, I'll be right back where I was before...jails and institutions, or I'd be dead. I would not be in a punk rock band and I would not read your column because I would not have $2 to spare to buy a copy of MRR.

The 12 steps are necessary for me to stay off drugs. They are the only way I've found that works for me.

I could write about this all day. If you would like to know anything more, I'd welcome any questions or comments, Mykel. I love your column.
Bill Chamberlan/ 41 Oak Ridge Dr/ Meriden, CT 06450

Dear MRR,

I just wanted to submit an alternate review of Screaching Weasel's Pervo Devo EP:

SCREECHING WEASEL - "Pervo Devo" EP
Now all you Bay Area Punk Rockers can have your cake and eat it too - the stupidity of DWARVES style lyrics and pathetic GREEN DAY style music all rolled into one. Not funny, not original, not enjoyable on any level. I sold my copy back to the record store where I bought it. (DG)
Thanx, Doggie Grime

Dear MRR,

I don't usually read Maximum Rock n Roll, but a friend of mine drew my attention to a letter a few issues back that I felt my responsibility to respond to. I'm the woman who was in charge of putting together the show held on November 30th benefitting Smith College's chapter of Amnesty International. As a fellow member of A.I., I respect the opinions of Charlie. Some of the points he made were valid, and frankly, I was bothered by certain aspects of the show, too. But then, no show runs perfectly smoothly, and all of the problems that arose were handled.

What was not appreciated was his snide attitude toward the political correctness or political opinions of the bands. I seriously doubt that Charlie has ever sat down with any of the people involved and discussed their beliefs with them. Therefore, he is in no position to judge them or accuse them of holding any type of belief or opinion - negative, or positive for that matter. (A fact I don't think a member of Amnesty International should have to be reminded of.) As a matter of fact, everyone I talked to was very excited to be playing a benefit for Amnesty International.

Also, did I sense some complaint about the "high" price of $7? First of all, people pay much more than that to attend shows where the door money goes directly to the performers. But whether supporting an artist or a cause, (considering the necessary expenses), I don't believe $7 to be a high price. Secondly, the sole purpose of this show was to raise money for our branch of Amnesty International, (in order to continue writing letters of protest to those governments holding prisoners of conscience, hiring speakers to educate ourselves and our community, attending conferences, etc.). We weren't using the auspices of A.I. as an excuse to hold a hardcore show. That would be an incredible display of disrespect towards an organization which deserves an amazing amount of respect. Our show generated $1500, and I would think that a member of A.I. would be happy that a group could put that much money to a good use. We're all trying to realize the same goal in A.I.

On a more personal note. What pissed me off the most about your letter, Charlie, was your plug for your own show. After all your self-righteous moralizing bullshit, turn your critical gaze on yourself. Don't you find something wrong with dissing a branch of your own organization in order to promote your own show? After all, we're both working toward the same end. Aren't we? If you want publicity in a 'zine, front the fucking money and take out an ad. Don't downplay the work of another Amnesty group which has achieved a lot for itself, and therefore for Amnesty International as a whole, in order to achieve your own personal goals. Oh, and here's a clue next time you criticize someone, do it constructively. Name calling and petty accusations only make you look like an incredible asshole.
Dale Rio, Co-Chair, Amnesty International/ Box 7178, Smith College/ Northampton, MA 01063/ (413)585-7339

Dear MRR and readers,

I am writing in response to Charlie K's letter (MRR #106) regarding an Amnesty International benefit show which took place on November 30, 1991. The benefit was held at the W.A.G. in Worcester, MA and the bands that participated in this event were Arise, Kingpin (my band), Eye For An Eye and Slapshot. Unfortunately, Charlie's letter was an unfair representation of a constructive effort to raise money for the Amnesty International organization.

In answering your question Charlie, yes Kingpin does have a clue as to what Amnesty International is all about. If we didn't care to support Amnesty International why the fuck would we be playing a benefit for it? In fact, this was not the first Amnesty benefit we have played. If you ever took the time to listen to our music you'd realize that Kingpin is a band that supports non-violence and compassion for all forms of life (not just human). Oh, but I forgot, we're a band with "all the awareness of a small stone" that you wouldn't ordinarily support. Charlie, I find it extremely ignorant of you to comment on the political awareness of four individuals who you have never met, or even talked to.

Charlie's next gripe was about some things Mark, our singer, said on stage. It's too bad he presented all these situations out of the context from which they were taken. At one point in our set I broke a guitar string and while I was trying to borrow a replacement string or guitar Mark told a joke that went something like "what does a guy with a 12" dick have for breakfast?.....I usually have Cheerios." The joke was tasteless and stupid, but it was not sexist or offensive to women. In fact, the reason this joke was told because someone we knew had been telling the joke to everyone all day long, and by telling the joke on stage Mark was poking fun at this person. It was harmless. I'm not defending Mark's actions from your attack Charlie — we really could care less what you think — I'm simply explaining to the readers of MRR what happened.

As for the comment about the "girls" in the pit, whether one finds this offensive or not depends entirely on his/her view or degree of "political correctness". While we were playing there was a large amount of girls stagediving and dancing. Mark pointed this out and said that it was great to see this happening because, in his own words, "this isn't a male or female thing — it's a human being thing." Charlie's gripe was that Mark referred to the young females participating as "girls" and not "women" (or is it "womyn" Charlie?). We could argue this difference in vocabulary forever and not go anywhere. The point is, Charlie missed the positive comment that was said because he was too wrapped up in being "politically correct." Is that being politically correct or just plain petty and argumentive? The latter I think. Mark in no way used the word "girls" in a derogatory or negative way, contrary to what Charlie would like to have MRR readers believe.

Lastly, the accusation that I "pushed and bullied" Paul, the bass player for Spoke, to get off stage is completely false and I resent it. This behavior is uncharacteristic of any member of Kingpin, but especially of me. According to Charlie, Spoke are some of the nicest, most caring people in what's left of our Massachusetts scene. If this is true then why didn't they care enough to show up when they were supposed to instead of arriving 2 1/2 hrs late? Under contract with the

promoter, each band was supposed to arrive at the W.A.G. at 6 PM (to load equipment, soundcheck, etc.), doors opened at 8 PM, and each band was to be paid for expenses. Well, when 8:00 rolled around and no sign of Spoke, we offered to let Arise play in their place and use all of our equipment. Spoke showed up sometime during Arise's set and when Arise finished playing Spoke began setting up their equipment on stage. What ensued was a minor disagreement between members of Spoke, Keith (our bassist) and I. It was not a violent argument and there was absolutely *no physical contact* involved. It was 9:00 and Spoke wanted to play, which would have cut severely into our set time. Why should we have suffered for the irresponsibility of others? As far as I know (I could be mistaken) Spoke were still payed for their expenses even though they didn't play, which I thought was pretty generous.

At any rate, my problem isn't with Spoke. I have nothing against them, nor does any other member of Kingpin. In fact I apologize if there are any hard feelings on their part because of what happened that night. My problem is with *you* Charlie. What the fuck gives you the right to claim that we don't care about what we do? You didn't even make the effort to find out. It would have been easy to come up to any one of us to talk and say your peace. Instead you just assumed what you wanted. Was it because you didn't want to shatter the image you held of us being ignorant? In your letter you said that we were bands that you ordinarily wouldn't support, but you held your nose and went anyway. Obviously you had some sort of negative feelings towards my band before you even stepped through the door. Did you come to the show to try to find some sort of dirt on us so that you could write your crafty letter to MRR? And while you're at it, throw in another cheap shot about how the bands at your Amnesty International benefit really do give a shit. Your snobbish, elitist attitude of "our effort is better than yours" makes me sick. I'd like to call you a stupid piece of shit, like you did our singer - but I won't because I don't know you. You may not even be pompous and self-righteous, but you do a pretty convincing impersonation.

On a lighter note, Kingpin and Said and Done are planing a tour for the summer. We both have 7"s out on the Suburban Voice label and if you can help us out with shows, or if you know people that can, please write or call. Thanks.

Matt Kingpin/49 Grove St/Holliston, MA 01746 - 2154/ (508) 429-7078

Dear MRR & Readers,

I write this letter to thank whoever on staff saw to it that "Regaining Control" made it to print! (MRR 106). While women have had the knowledge of alternative abortion methods (AAM) for thousands of years, we as American women have been taught to be ignorant, weak and defenseless. It's time we re-discovered the ancient knowledge and take back control over our bodies. Hey ladies, think about this: What would happen if we all banded together in a political force and imposed a moratorium on births for, say, 5 years? Think about it. There's a womyn from San Francisco named Z. Budapest who has this very attractive idea that we have the most powerful tools for protest at our disposal by ending the production of people. The economic and social implications of this are staggering. No children, no baby food, diapers or schools for 5 years, or until war and hunger are abolished. To read more about this, check out *The Grandmother of Time*, on Harper and Row, under the month of June. Anyway, I've experimented with herbs and herbal medicine for 12 years and am very familiar with the herbs mentioned (except cotton root), plus a few more. To touch on some points made:

1. "The earlier these methods are used..." should have been capitalized; this is very important. It's most successful to start the regimen 5-7 days *before* you're due to bleed. The less chance the zygote has to attach to the uterine lining, the better.

2. To start with a small dosage and check for side effects is equally important; however, while they recommend taking the herbs no longer than 6 days, I have met with success up to 16 weeks. Experiments with dosages are similar, with a few exceptions:

a. Pennyroyal- although I've learned to use the oil, *do not underestimate this herb*!! I strongly caution anyone against ingesting the oil unless they're students of herb lore and have learned what their body can take and how much. The unbelievable difference of one drop of oil or five in a body that the dried herb, taken in sufficient quantity, would have worked effectively could be the difference between symptoms of poisoning, convulsions, or death. Treat these herbs with the respect they deserve and they will unfold their way to you.

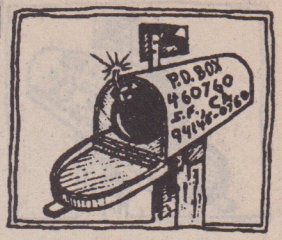
b. Black and blue cohosh- whichever one you take, do yourself a big favor and buy them in tincture (alcohol-based concentrate) form, cuz man do they taste *bad* (If you really can choke down three cups of this tea a day then you *will* be puking your guts out as they suggest!).

3. The repeated mention of contacting an herbalist for further info confused me since I've never found an "accredited" herbalist who would advise on an herbal abortion. Usually the herbs mentioned would be emmenagogues (something that promotes menstruation) and not true abortifacients (to induce expulsion of the fetus). Read everything you can get your hands on and write it down. Some books out now will down-play, if not outright ignore known medical properties of certain plants. As mentioned earlier, you are looking for herbs that are abortifacients, emmenagogues and oxytocic in quality. (An oxytocic stimulates uterine contractions.) The thing is , these herbs may have certain side-effects so you take something that will counter the negative yet also aide the desired effect. For example, pennyroyal makes me sweat. Adding sage to the brew stops the sweats, dries up any titty-juice and is an emmenagogue. Ginger is unbelievably good to stop nausea and vomiting as well as having emmenogogue and stimulant qualities. An herb not mentioned in the article but which I find quite useful is motherwort. It is powerful, with the same chemical qualities of ergotamine, which is used to induce labor. Supposedly it was drunk by ancient Chinese courtesans once a day for birth control.

4. For excessive bleeding, shepherd's purse is best but it may give you the most major shits. Cinnamon oil or goldenseal tincture is my choice. Lemon juice also works well. In danger of heavy bleeding, lie down and dose every 15 minutes (20-30 drops for either, or one whole lemon). If no change or dizziness occurs, then get to a hospital.

5. It's ironic that the safest AAM is the least known...referring to vitamin C.

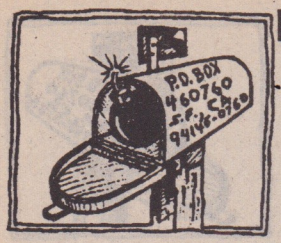
6. On reflexology: acupuncture/pressure, or even a good body rub and a hot bath: these are good when combined with herbs because they are associated with feelings of release and open up your chakras, to help break the dam, so to speak.



And now for my own points:

1. (In my humble but true opinion...) Abortion is not a political issue but a moral and spiritual one. Logically, the question of when human life begins cannot be answered by our gov't since it's a question our highest minds of philosophers and theologians can't agree upon. If the gov't dares to decide on the most fundamental question of when life begins, then it is completely unconstitutional based on the imposition on religious freedom and the separation of church and state. from the perspective of individual rights, which supposedly this country was founded on. Abortion is women's choice, period. It has only been in the last century that abortion has become a public issue. Until 1869 even the church did not presume to interfere in what was women's business. The Doctrine of Passive Conception claimed (as the Brahmans of India and the ancients of Europe believed) that the termination of a pregnancy was okay until the quickening, or fetal movement, was felt, around the fifth month. This was when the soul was to enter the fetus. The only reason why the church announced that God had 'changed his mind' in the first place was to keep up with the times and politix of man. Europe and the U.S. outlawed abortion in the early 1800's' not because of the danger involved to the woman but because abortion was performed by midwives and not "actual doctors" (read: men with leeches and snakeoil). In addition, our culture dictates to us that the soul of the unborn comes from the father. Basically what this means is that if a woman chooses to destroy her fetus it is a spiritual attack on the father. To kill his child is to kill him, on a spiritual level. Thankfully, most men don't take it seriously these days, but that type of thinking lies just beneath the surface of our psyche, waiting. I lost the man I loved the most because I chose to abort the child I carried. "You killed my child" he repeatedly accused, with no regard for where our *lives were*, what needed to be established before such a responsibility could be undertaken, and ultimately, *what is best for that child.* Why is it better to let the child be born in less than ideal circumstances when it could be back in Summerland, Heaven, Jesus' arms, whatever?? Go figure...

2. Hopefully that article is an indication that women are finally becoming curious... or is that scared? In 12 years I've encountered 2 women who actually used the knowledge I shared with them. Others expressed little faith in it. After all, the gov't, dr's, insurance companies, the FDA and the like don't condone the activity since it takes money (and on a deeper level, responsibility) out of their hands and brings it down to a profoundly intimate level that most people today are loathe to face; their own destroyer aspect. Women were completely apathetic about having any other choice. "Oh, if I get pregnant I'll just have the dr. take care of it for me.". They give their power away. Why isn't the aborted fetus handled by the mother? Quite literally, aam puts you in touch with what you're doing. I'm not out to bash the



medical community; doctors perform a very valued and necessary service in the light that these methods don't always work and "getting in touch" may not be your cup of tea (sorry, couldn't resist...). By choosing an AAM it's a very subtle release for those of us who have felt the residual guilt of having to get up on that table.and spread our legs for someone, more often than not -a man, to take care of our body for us. Thanx for letting me hurl this on you unsuspecting people. Yours in resistance,

Lisa Cline/ POB 18D/ Denver, CO 80218

MRR,

I read the review of the Helmet bootleg *Unlive 8-5-91* in your April issue. I was wondering if your staff was ever going to receive a copy of it. I talked to Helmet recently and they're very pissed off over the bootleg - but what band wouldn't be? This is the story:

Helmet played a show here in New Orleans at Tipitina's on Aug. 5, '91, Jawbox opened & both bands were great! The show was on a Monday night and the local college radio station (WTUL out of Tulane) has a system set up where shows at Tips are broadcast live on WTUL every Monday night. The shows are known as Tulboxes & are really cool. They've had some really monumental shows and people who live here have a chance to record the shows off the radio if they care to. Jawbox & Helmet were on the air and I set up a tape for recording & went to the show. Jawbox were really good, playing many new songs ("Dreamless", "Tongues", "I've Got This") and even played their Buzzcocks cover! Then Helmet came out & started "Sinatra" & the whole place went crazy! I was stupid enough to wear my watch & it got busted during the first song. Helmet played stuff off "Strap It On", their "Unsung" 7" and 2 new songs. It was a great show but it was pretty short. Well, I taped the show off the radio and it was a really good copy.

Anyway, Helmet just played here last month and I talked with them. I asked them if they had a copy of their Tulbox show because I could make one for them if they didn't. They started asking me if I was the guy who did the bootleg of that show & I said I knew nothing about it. It seems someone in New Orleans made about several hundred copies of the show, pressed it on vinyl, and distributed them all over the country & selling them for a pretty expensive price. He sent the band 100 copies with a note that said he really liked Helmet & didn't want the band to be pissed off at him but he was going ahead with the bootleg anyway. The band, to say the least, is pretty pissed at the situation and said they would've respected the guy more if he would have just released the bootleg instead of trying to justify his action by telling the band about it. Were they supposed to feel good about it just because he sent them some copies and said he was sorry but he was going to release it anyway? There's no telling if he made the bootleg for fans to obtain (at a very high price) or if he did it to make money (and I can't imagine him making any - the only people who really make money off selling bootlegs are the stores). Anyway, I have a good idea who it was that did it and it was wrong, but I admit to buying & collecting bootlegs myself. Bootlegs are great when you want the live sound of a great band captured, but they are illegal and can run pretty expensive. It's been a never ending problem for bands and will always continue to be. Now that Helmet is getting larger I'm sure a few new bootlegs will appear. It's too bad there's not some way bootleggers could work something out with the bands so they wouldn't get pissed off and work something out with the stores so prices wouldn't be so high. Bands see none of the this money and sometimes struggle just to make it to the next town during a tour. Scott from All said he's seen stores selling bootleg All shirts & they weren't getting any money for it, but what really pissed him off was some of these designs were better than the ones the band draws! He said if the people who made the designs would've asked All about them, they might have worked something out. So if you're thinking about bootlegging, see if something can be worked out with the band instead of just ripping them off.

Carl Elvers/ New Orleans, LA

Dear Alyssa Chunx, (letter in #107)

Do you even have the first idea of what the fuck you're talking about, or are you just regurgitating the first 5 or so militant feminist slogans you could think of? I really don't think you realize that as you talk about getting women (which you spell womyn, get a clue--*man* and *woman* are two sexes of the EXACT SAME SPECIES, not two different ones altogether). "United" towards some unspecified common end, you trivialize and demean women as a whole. By saing: "which brings me to my second point: womyn deciding what we really want." You lump all women into a common school of thought, like birds, or something. We are not a unified brain; women all "want" different things, just like men. By lumping us all into one, "what womyn want" category, you make us into a sub-male special interest group. You assume that one woman can't make it on her own, she needs the support of her collective sex behind her every step of the way. Bullshit! Of course women are competitive with each other; why shouldn't we be? I find it very demeaning that you think we're so weak that we have to unite just to get a job. Try to do a little objective thinking, ok? Honestly, sometimes I think "womyn's" groups are the worst thing to happen to women in the last 15 years.

Emily / 60 Hilltop Dr. / Manchester, CT 06040

Dear MRR and Mykel Board,

Diana O. Golfe's letter about Mykel Board is ageist bullshit! First of all Diana: #1 - Young Persons are not minors! "Minors" is an ageist term which is used to suppress young persons by implying that they are of less importance than older persons. (So if young persons are minors, what are old persons, majors?)

But more importantly Diana, I do not need to ask a psychologist if a child is capable of seducing an adult because when I was a child I did each and nearly every week. As a case in point; When I was ten years old, I wanted to know what it was like to get butt-fucked. So I chose an adult male relative and after "loosening him up" by frankly talking about sex, I asked him to butt fuck me.

He resisted at first, saying that he was concerned that it might hurt me, and that he feared getting into trouble if anyone ever found out. Determined to succeed, I suggested that he could "put it in only a little ways." Also, I repeatedly assured him that i would never tell anyone. That made him feel better but he was still reluctant to have sex with me. So in a last ditch effort I put my hand down his pants and played with his cock; which got hard almost immediately. Then I pulled out his dick, pushed down my shorts, and told him to put it in. Still he hesitated, but agreed to fuck me if we were going to use Vaseline.

And so I waited, bent over the pillows while he hurried to get the Vaseline. And you know what? I didn't even hurt! Not any more than using the bathroom does. In fact it felt sort of nice. Different, but nice. And as for being traumatic; Well I've had trips to the dentist that were far more traumatic than getting butt-fucked at ten years of age! (So where the hell are the nightmares of dental chairs?)

And I've been hit with teachers paddles that hurt a hell of a lot more than merely having some guys stiff prick sliding in and out of my adolescent asshole. So how come I can still have that I seduced put in jail, but I can't do anything to punish the school teachers who used to beat me with a club of wood just because I lost my homework???

And just for the record Diana O. Glo: Yes ten year old's do get horny! And yes they do need and want sex! And yes they are capable of making logical and reasonable concerning sex and their choice of sexual partners. Provided they are allowed access to enough information to allow them to do so.

And yes, Diana I knew all about STD's at the age of ten. And yes I knew about IUD's, Birth Control pills, and condoms. No, I did not did not use a condom with the man I first let butt fuck me; because I knew him well enough to know he was the kind of person who is responsible enough to not go around spreading STD's. Besides, you have to trust somebody some time, and after all you could get hit by a truck crossing the street. So does that mean you should stay at home for the rest of your life and hide in the closet? No, it means you learn to look both ways and take a chance on living. Unless you're narrow minded, you can believe me; at the age of ten I knew how I wanted to live, and I knew how to look both ways before crossing the street. So I never got a STD, and I never got hit by a truck.

Of course I had the benefit of something many children still do not have; a good early sex education. Unfortunately many children are kept in the dark about sex, under the guise of protecting them from the very thing that created them. Fortunately for for me I got a hold of copy of *Everything You Ever Wanted To Know About Sex, But Were Afraid To Ask!* and I read it from cover to cover five times before my eighth birthday. so that by reading it along with several entries on human sexuality I found in some old medical books, I had by my eighth birthday achieved a level of sexual knowledge equal to or surpassing that of my parents. And I managed to do so without their knowledge or their blessing.

I think it's fairly safe to say that I am living proof that you do not need to be of any certain age to be able to make your own decisions about sex. You only need a good comprehensive sex education (And perhaps a good, competent sex trainer would not hurt either.)

Well, perhaps hiring a sex trainer for

your kids might be going a little too far; but there's no doubt that a good solid sex education program works. For instance, I once met a couple who were in their mid twenties, who had never seen a condom before. I was amazed to find myself having to explain to a couple of "majors", what 99% of American "minors" already know. As I gave pointed out, I began using condoms when I was ten years old, condoms that I had to steal from my sexually repressive parents. But, I knew about condoms and their use long before. The only reason I waited until I was ten is because up until then I chose to have sex only with peers that I knew were "safe" well beyond any reasonable doubt. Or else, when not having sex within my peer group, I had sex only with the adult men and women that I knew were safe, and who I thought were responsible enough to trust with my body. Yes, there were some adults who asked to have sex with me to whom I said "No!", because I considered them to be a health risk.

Was I ever abused? No. No adult ever coerced me into having sex. Was I ever raped? No. No adult ever forced me to have sex. If they had I would have reported them. I have always known that my body belonged to me. Unfortunately for many, my parents, my church and my state, still do not know that I have a right to say yes! (with informed consent...) Because my body belongs to me, and not to you Diana O. Glo, or those like you.

Just for the record, I am 33 years old. I have continued to use condoms since I was ten, and I have never had one fail me. I have never had an STD, or an unplanned pregnancy. So don't believe the anti-sex propagandists who preach that condoms are not as safe, because they are. If you learn how to use them properly.

Furthermore let me make it clear that I was not sexually abused by adults. I was sexually active with them. Also, I have not grown up to e a wife beater, drug addict, a baby raper or a serial killer. I do not have 92 million personalities, I am not anti-social, manic depressive, psychotic, or suicidal. i have never had any regrets concerning my early childhood sexual adventures with men and women except to say it would have been nice if there had been more of them.

In addition, I have never had feelings of guilt or felt dirty because of the things that I used to do with adults. This, in spite of parents who tried to brainwash me into thinking that sex is dirty, and a church that told me that I would burn in hell for being true to my nature.

I also want to stress that my sexual acts with adults had absolutely nothing to do with my performance in school, any problems that I may have had, any failings or trouble I may have gotten into, or my economic statues. It has nothing to do with my sexual orientation (I'm heterosexual, although I've had homosexual experiences) or with my sexual appetite which is about average.

Finally Diana, I was never an "innocent child", and I don't have any "scars" from having sex with adults. That it is not to say that I don't have any scars, I do. But, not from being abused, I was not. (I was sexually active which is quite normal, and more normal than ageist bigots and sexual repressionists want to believe.) My scars are from the trauma of childhood sexual repression. my scars are from being raped in reverse; by my state, the Christian church, and by sexphobics like Diana O. Glo. my scars are from spending half my life being pressured not to have sex by people who think it's some kind of sin for young people to derive pleasure, satisfaction and enjoyment from the orgasm. in short, the state of Kentucky rapes me when it decreed that I could not allow someone to touch my body until I had reached a certain age of consent. When the government did that, it took away my ownership of myself and body and declared, "We own you, and we will tell you how you shall live you life. We will even tell you who can make love to and when and how you can do it." You see, the state raped me, it raped me in reverse, but it still raped me.

When the state of KY passed its age of consent law, all the legislators, sexphobic Christians, along with every "Let's use sex as a weapon to control men feminists" in the country, put their hands on my body and took control of my life along with the lives of others; including you who are now reading this. (whether you realize it or not.)

I'm quite sure that Diana O. Golfe herself is suffering indirectly from the adverse affects of childhood sexual repression, and not from some mythical creation called sexual abuse. Mykel Board is also suffering from childhood sexual repression, and so is the boy he is accused of "molesting". In fact, we are all suffering from the affects of early childhood sexual repression. No matter who we are, or what we are, we in America and Europe as well, are suffering from the same thing, we suffer in different ways, but we all suffer from the same thing, the after-shock of childhood sexual repression.

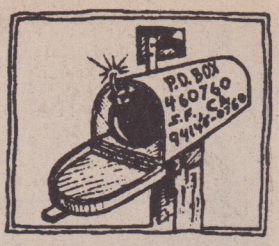
So perhaps it is time we stop blaming the pedophiles for our problems and shortcomings long enough to take a stand together against those who are keeping this war against sex alive: Big Brother, Big Christian, and Big Sister.

Before I finish, just a short note to all psychologists who might be reading this: No, I am not suffering from Oliver Twist Syndrome (Which is something you made up to explain people like me.) Oliver Twist had a terrible childhood, I did not. Having sex with adults was not traumatic, but learning about the age of consent was. Up until then I had always assumed that it belonged to me and not the state. It is very upsetting thing to learn at the age of six that you have no right to control your own body, your life, or your destiny, and that you are instead the property of the government.

Still with the exception of being sexually repressed by the church and state, my childhood was bliss. Filled with only love and attention not only from my parents, but from some of the warmest, gentlest, and kindest people that I have ever known the pedophiles you mistakenly call child molesters and rapists. Yours in Love, Peace, and Anarchy,
Joe Wilcox/ Louisville, KY

Dear John,

Just a quick little aside here, after reading your letter I get the impression that you deny that there is such a thing as sexual molestation of children. An interesting concept that I'll pass along to those friends of mine who mistakenly think that some adult they trusted as a child raped them. I'll just say: "No really, you weren't raped, you were just asking for it all along. Really, some guy from Kentucky says that you probably wanted that adult to fuck you. So stop having those silly nightmares, and personal problems. it's all psychosomatic and it's all been induced by the dirty, dirty State, evil ageists, and sexually repressed feminists." As an ex-



ten year old myself John, I must tell you that you seem like one really weird kid. I knew all the biological in's and out's of sex - pardon the pun, and I had very open and unrepressed parents, but in no way was I ready to be having sex, and I feel quit sure about that. (Geez, I'm twenty two and I still think that I shouldn't be be having sex. - Snicker.)

I don't know, I'm sort of inclined to think that you are full of shit, especially the bit about feminists wanting to put a clamp down on men's bodies. 99.9% of the feminists I know couldn't give a rat's ass as to what any one man or woman does with his or her body as long as it doesn't hurt other people. Seems like you men are doing a better job of that (control) in regard to women, but hey, I'm not here to nit pick.

Get real John, not every six year old is aware of the State's control over their actions and bodies, or even of their own sexuality, and to say that there is no such thing as child molestation is ridiculous plain and simple. Maybe you wanted to get laid when you were ten, but I'd bet a good portion of those kids whose parents/relatives, or whatevers are coming in and fucking them without the regard to the child's body or psyche, would probably feel a hell of a lot different.
Lali.

P.S. April Fool's to you, snookered by our own Ben "Diana O' Graffe" Weasel. Ahhh yes, the power of the press is a beautiful thing indeed. And how you all bought hook, line and sinker. that'll teach y'all.

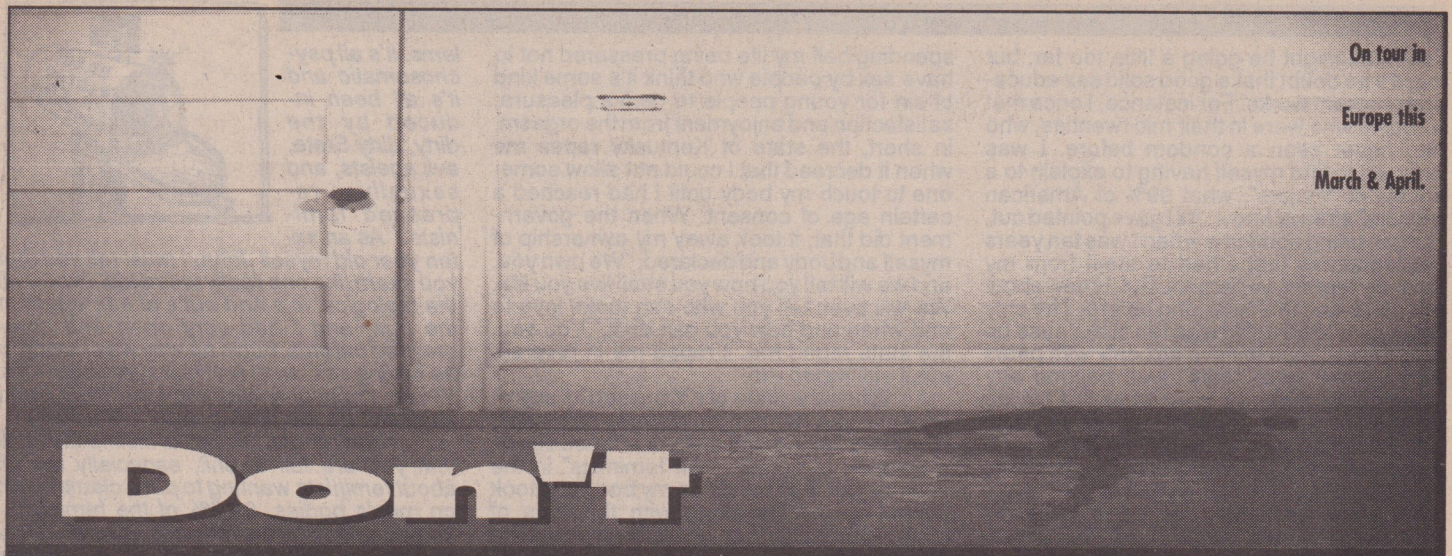
Dearest David Hayes c/o MRR,
Hi, I represent the entire scene of Hardcore punk (not midwestern shit) in Austin and Corpus Christi. My name is Bumble Deborgh and I play drums in Big Mouth (that's Mr. Big Mouth to you!) We would like to thank you for giving such a fucking grand review in the last MRR. We would like you to review any future releases from these cities because you are obviously "in the know" when it comes to punk rock music. In fact one might even call you a punk rock authority.

We enjoyed our two sentence conversation with you at the Cavity Club and hope that in the future you won't be so fucking talkative (you fucking Big Mouth!)

Oh, by the way, Dave Mello looks like Bobbo and Pat smokes pot (he's got no-no nothing in his mind).

As for Very Small Records: You've got great music but I really hate your socks and you smell like pubescent spirit. You should go back to selling bikes. Look for real Texas mosh punk (as opposed to midwest or even same so. Cal shit) on the upcoming compilation of music, bearing my name: *Bumble DeBorgh-The Compilation.*

Well I gotta go now (I hafta take my *Very Small World* comp back for the money to put out my bad ass fucking thrash/pop comp). Anyway have a good life and keep your feet on the ground and keep reaching for the stars. Love,
Bumble and the rest of the "Midwest Punk Moshers"



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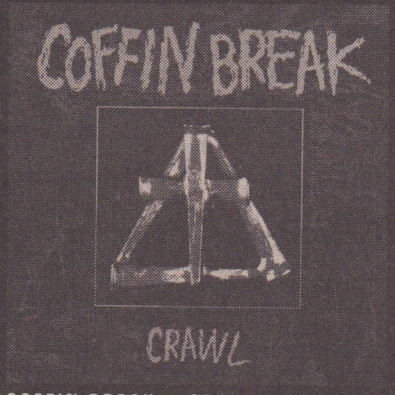

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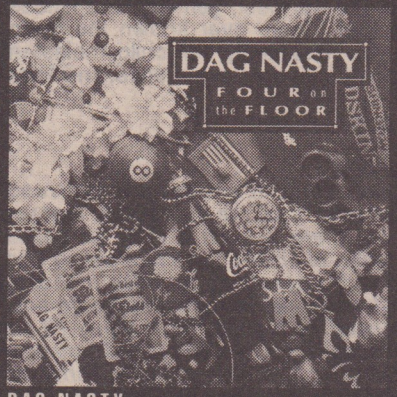

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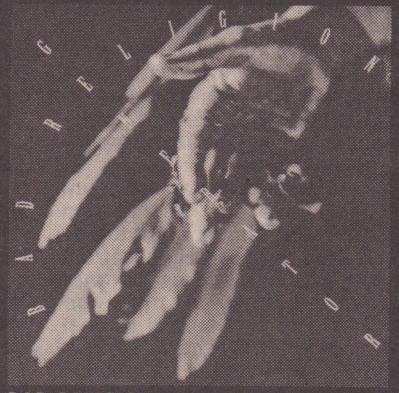

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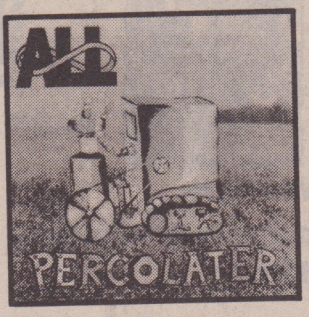
ALL PERCOLATER



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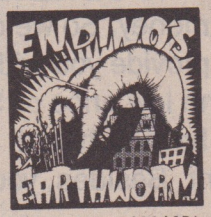

ENDINO'S EARTHWORM is a creature concocted by guitarist/producer, Jack Endino, that is penetrating and unsettling as a liberated concentration camp. As a founding member of the psychopower quartet from Seattle, SKIN YARD, Endino has staked out gritty territory with his menacing guitar style for six years. Endino has gained the "Godfather Of Grundge" title for his production and engineering work on many of the independent rock releases from the Northwest US during that same period. On ENDINO'S EARTHWORM, Endino launches furious, muscular guitar blasts that strike right between the eyes.

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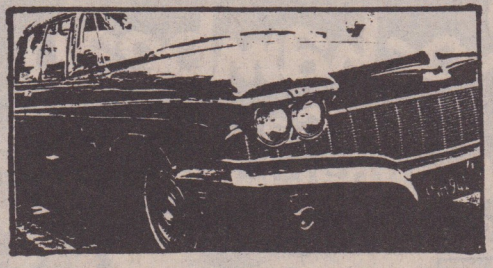

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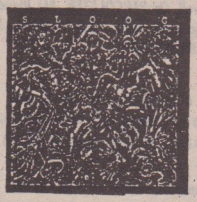

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COLUMNS

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Punks over thirty? Yeah, there are some of us still alive who have not yet sold or wimped out, who still find inspiring that hardcore crunch associated with punk rock.

I started listening to rock and roll around 1961, or better to say, became conscious that I was listening to rock and roll. The first artists that I remember were the Platters, the Coasters, the Everly Brothers, Chuck Berry, Dion, Leslie Gore, Fats Domino, Little Richard, Roy Orbison, and of course Elvis. At this point I was buying 7 inch records, but if I had no money I would shoplift, and most of my records were obtained in such a way.

Then in January of 1964 the British invasion swept America and I, like millions of others, got caught up in it. My first LP was "Meet The Beatles." And so through high school it was the Beatles, the Rolling Stones, the Animals, the Searchers, and the Dave Clark Five.

In 1967, my senior year at high school, I quit because I was flunking out, and so joined the military. It was one big fucking mistake, but it did get me away from the south, and my parents.

In the military I discovered the hippie scene, the San Francisco sound, and drugs. But it was in August of 1968, while sitting in a barracks with twenty other Marines, that I made the link between rock and roll and rebellion. Live on TV from the Democratic Convention in Chicago were young kids like myself getting their heads beat in by the Chicago police for protesting the Vietnam war. From that moment on, riot and revolt joined sex, drugs and rock and roll. Overnight I went from hippie to yippie! Every weekend I would drive from the military base in North Carolina to New York City to hang out at the Fillmore, or in the East Village, to use drugs and catch a Jimi Hendrix, or Janis Joplin show. In fact, in 1969 I went AWOL to attend a three day concert in Atlantic City that featured all the same bands at Woodstock just two weeks before that event took place.

In 1970, I was kicked out of the military, so I headed west to California where I joined the student movement. It was at this time that I started losing a bit of interest in rock and roll because it was becoming obvious that a lot of bands were selling out (hippie capitalism). But more importantly, the music was turning mellow, without any feeling, or bite.

All through the seventies I avoided rock and roll, listening mostly to other forms of music: classical, jazz, blues, salsa, etc., but did stay in radical politics. Then in 1979, after returning from Europe, I decided to live on the streets, and here made my first brief contacts with punk. I really did not take it seriously as I figured it was a continuation of the sixties, that is, just more bands wanting to sell out at the first opportunity. But my favorite t-shirt at this time was the Dead Kennedy's "California Uber Alles", plus I used to enjoy checking out the posters advertising punk shows in San Francisco. My biggest regret about punk was never seeing the Avengers or the Offs. By 1982, the War Chest tours/demonstrations started in San Francisco, and I attended those religiously. But it was in 1984 when I went to my first punk show. Coincidentally, it was outside the Democratic Convention, this time in San Francisco. And what a great show it was, seeing The Dicks, MDC and the DK'S- Jello and the band wearing KKK hoods with yellow smile faces painted on them, the American flags waving some distance behind them on the convention center, then Jello ripping off his hood revealing a Reagan mask. After the show, 2000 punks marched off to the main police station to demonstrate in support of those who had earlier been arrested illegally for participating in a demonstration against companies doing nuclear weapons work. In one afternoon punk rock became everything to me, bands that sang songs like "John Wayne Was A Nazi", "Chemical Warfare"...hey that was just too cool!

Since 1984 I have tried to be active in punk, going to shows, working at Blacklist, and now at MRR.

Only rarely has my age alienated me a bit from punk...like at a show where no one is over 18 years old, and the crowd is all straight edge...then I may feel a bit odd. But overall, I stay in punk because I enjoy the music, because I feel comfortable around the open-mindedness of those in the punk scene, because I truly believe in DIY projects, and that they are an alternative to the shallow corporate culture stuffed down our throats daily by the money-grubbing assholes who dictate policy in the United States. And finally because punk is hopefully the wild beast ready to feed on the decay of our industrial, burnt-out society.

. The over-30 issue. Obviously this Jolly Time gal is over 30, believe it or not, and here I am to voice my views on being over that big 30 hump and let you know if I've learned anything relevant in the past three decades.

Shit— it's strange how much I *haven't* changed, really. I'm still not grown up or mature— or maybe I am but I just don't act like it. I don't *feel* thirty— but what is that supposed to feel like? I certainly couldn't act like the "mature" people I see who are only 23 or 24, trapped, unhappy and constantly frowning. I'm fortunate enough to have the name of Jolly— cause most of the time I am— and I'm glad I still like to watch cartoons, buy stupid duck-shaped slippers, and get drunk, rock out and laugh in the morning. I think these stupid things have kept me young somehow, or maybe it's just the lack of any real commitments to weigh me down...(or perhaps my mental age is just very low?).

In the letter I was sent asking me to write this (big mistake, eh?) Tim asked if we had gotten more sarcastic and cynical with age. I think I have, but not from being over 30, just from learning and developing my personality over the years. I certainly am more sarcastic than I was at 15— but hey, I've learned how to do it better! I can be a sarcastic bitch when I want to, but I don't necessarily view life in a cynical light. I have my times of course, but I do pull out and try to be positive.

People certainly still surprise me— I learn more about folks every day, but I'll never believe that I know someone completely again. One thing I *have* learned in my life that I didn't want to believe for years (and I'm almost sorry that I have to admit it) is that most men are just not as together as the majority of women I know. I think that most men can't deal with emotional situations very well. I know that they're taught that expressing emotions is a sign of vulnerability, so many suppress them...and then perhaps we'll all be able to communicate a bit better.

Also, as I've gotten older I've become more confident of who I am, and realized that it's okay to be confident and proud of myself. I mean 30 was a real bummer at first. I got the same feeling when I was 20 and wasn't a teenager anymore— those decades can be tough humps to get over. But shit— I'm basically the same person as I was yesterday, last month, and 10 years ago— and I think I'm pretty fucking okay. This age I'm at is just another number and doesn't really have much to do with who I am or what can and will do— which will be a hell of a lot! The options are all there and I'll be choosing quite a few... and I know I have made and will make a few mistakes— but no problem. Wisdom comes through age and experience. It's funny, but most of the time when I see someone do something shitty or stupid, I can usually put it down to the fact that they're young and they'll learn. You know— kids will be kids. But I try to roll with it and not get as angry. I really don't feel I have the time to get angry anymore...I try to understand people and why they do what they do, but not waste my energy being mad— it takes so much more time and effort. As the elusive "they" say, what goes around comes around. And for myself, I just want to be the best person I can be, treat people with the same respect that I'd like and be happy.

Another strange thing about this time of life is that I see lots of people making drastic changes in their lives...I think there is a panic of "shit, I'm nearly 30— what am

COLUMNS

I doing with my life— is there more out there than this— what should I be doing?" I've seen people deal with this time in a hell of a lot of different ways; some cool, some fucked. When I felt this way a few years back the *fear* was foremost, typical fear of the unknown, but I got on top of it. Recently I've been forced to deal with a very drastic change—I just split up with a boyfriend that I had been with for five years. Although it's been very difficult at times, I'm really coming out on top— I seriously feel better about myself than I have in ages (though given the choice I would've preferred the jolt in a different way). I've certainly learned that I've neglected myself quite a lot—unforgivable!! A very important thing to remember is that you are the most important person there is. It's been a hard fact for me to believe as I've put a lot of emphasis on someone else for years— but I'm out of that shit now—now it's me!! And believe me, it's a pretty fucking cool realization!

Finally, I just want to say that the main thing is to enjoy yourself while you're here. *Fun!* For god sakes, quit being depressed and worried about what other people think all the time! Do what you want— and respect other people for doing what they want. Don't try to live your life by someone else's rule book...for instance, fuck the restrictions of punk rock if you want! MRR isn't a punk rule book either—like what you like when you like—and if I want to see L7, Nirvana, Pearl Jam or fucking Fleetwood Mac I will—and I'll enjoy every minute of it! So what if Tim thinks I'm a fucking hippy— I'm cool, and he's still okay in my book too.

So that's all I have to say at the moment...there is life after 30, take it from me! I think the past few years my clock must have been reversing, as I feel younger than ever! So take care, and if you're heading towards a hump in your life, look onwards and upwards.

Just for future reference, I'm now 23 years of age, making me not over 30. This will be a very short column, since I do not have much to say on this subject.

We are born. We age gradually and are socialized into our cultures. We build ourselves, sell as much of ourselves as we can, hold on as long as we can, and then we die.

There was once a popular phrase, "Never trust anyone over 30".

It seems more apt to rephrase this as: "If you had the chance to meet your 'over-30 self', you would have no reason to trust him or her".

And I just can't help but recall the original punk motto, which was, or course, Live fast, die young". My, how constructive. Might we not suggest in its stead the much more simpler "Live, and just don't get so bogged down, ok."

For a good time, sleep with someone twenty or thirty years older than you.

I'm not sure how much of this ground has been covered by Larry as I write this, but I suppose it won't kill YOU to hear the same thing twice anyway.

What I'm talking about here is this infiltration of major labels into the business dealings of independents. The two most notorious incidents involve a band called the POOH STICKS and our old favorites FLIPPER who it seems are going on with their 80 millionth reunion despite the fact that the main man Will Shatter is dead.

The POOH STICKS released an album on Sympathy For The Record Industry. John, the guy who runs Sympathy, didn't have a contract with the POOH STICKS because they're his friends; the only person he's ever had a contract with was the old lady who plays guitar on the Budweiser commercial with the Stray Cats guy and that's only because she insisted.

Anyway, along comes a herd of scumbags masquerading as a record label: BMG/Zoo Entertainment. They want to sign the POOH STICKS to their label. That's fine with John cause like I said, the band and he are friends and he felt like all the work he had put into the band (putting out a bunch of records, getting them into CMJ and Rockpool (which I'm sure is how BMG/Zoo heard about them] and whatnot) was paying off for them. Oops. It turns out that BMG/Zoo suddenly has the rights to a POOH STICKS album that's already on Sympathy. BMG/Zoo tells John that he can't sell his records and offer to buy his copies to use as promos.

John says he's not looking for aggravation but he keeps the records anyway. According to him, "I'd rather bring 'em out into the middle of the street and set fire to 'em—I don't want their fucking money." But the bottom line on all of this is that he's out of a lot of money because he runs a small business that is based on trust, not ridiculous contracts.

In the case of FLIPPER, I'll have to reconstruct the story from the three different versions of what I heard. Basically, this FLIPPER guy, Bruce Loose, was caught breaking into Subterranean Records in the dead of night by Subterranean's owner. Mr. Loose was attempting to scamper off with a load of FLIPPER records which he was apparently planning to sell in order to feed his junk habit. No big deal, at least until the Subterranean guy discovers that all the FLIPPER masters are missing. Lo and behold, they turn up in the possession of a major label who tells Subterranean they can no longer sell FLIPPER records. It's just like a junkie to sell someone out for a few bucks to shoot shit into his arm, but it's a drag that he had to do it to someone who had helped him and his band in the past. Well, maybe Bruce felt that his band wasn't getting what they deserved or whatever but from all accounts, the only complaint about Subterranean seems to be that it's too low-key.

I could start off this new paragraph with some witty statement like, "You're probably wondering what all this means" but it's too fucking obvious what it means to bother. If you're stupid, I'll spell it out for you: it's a free for all in punkland for the major labels. They've figured out that most punk labels and bands don't use contracts, and even if they do, the guy with more money can afford a lawyer who can find a zillion loopholes that make any contract invalid.

If you think for a minute that these are isolated incidents, you're nuts. These greasy fucks will keep pulling it as long as they can get away with it. To any band that wants to sign to a major, I say GOOD RIDDANCE. But it looks like you're selling out more than your ideals by signing to a major these days; you're selling out the label that made you famous enough to get you signed to a major. Anybody stupid and greedy enough to sign to Def America or Warners or whatever obviously doesn't give a rat's ass about stepping on whoever they feel they need to. And I wonder what these indies are gonna do to protect themselves. All I can say is I'm glad I don't run a label - I couldn't afford to lose all that money.

Ok, this is the part where I talk about "over 30" type stuff. Since I'm a mere 24 myself, I won't have a lot to say on the subject but here's what I think:

First of all, anyone who's still actively involved in the punk scene after age thirty has my respect, even upper class, wealthy, high rolling punks like Biafra. To put up with the bullshit you go through in order to get anything done in the punk scene and yet not become totally jaded is quite an accomplishment. Of course, I don't always agree with people's methods for staying involved in things. Like my friend Susie, who stays interested and involved in punk rock by grooving to lousy bands like the Melvins and Helmet, or Ian Mackaye who keeps his interest up by assaulting the rest of us with elevator music. But Susie is a totally cool girl (she's over thirty so I guess she's a WOMAN) and even though I'm not fond of Mr. MacKayes music, the guy has the strength of his convictions and he does things the way he WANTS to do them. Imagine that - a guy over thirty who's able to do whatever he wants and yet he doesn't go out and buy a mansion and a Porsche and leave the rest of us choking his dust. I knock the guy a lot, and after talking with him, I don't particularly like him, but I gotta respect him.

I could go on and name a shitload of people I know who are over 30 and still

involved in punk rock but that's probably been done all over the place. I would like to say two more things: first off, if you haven't yet, please read the interview with Bob Mould which appears in this issue. It's important because in the interview, he admits that signing to a major was a mistake. Contrast that with his attitude back when he signed Husker Du to Warners (and gee, it's remarkably similar to the shit we're hearing now from bands like Nirvana) and you'll see why I think signing to a major is a stupid move.

Also, I've noticed that most people I know who are over thirty and still involved in punk look nowhere near their age. I have a thirty year old friend who looks 18; when he goes out with his daughter, people often think they're brother and sister. I don't have a reason for this or even a theory, it's just an observation and with that observation I must bid you farewell for this month.

Usually I write my column in one sitting. But this one is tough. I have a real aversion to publishing or broadcasting the negative without some kind of encouraging positive to go along with it. I must have written at least 5 possible versions of this baby on "over 30", and all met the trash can pretty hard.

So how do I try to get a healthy perspective on something that usually puts me into deep blues? Let's see. Hitting 30 wasn't so bad. It got me motivated to leave New Jersey again. That's good. And, much to my surprise, I found my 30's to be pretty fucking excellent. Lots of things just fell into place for me. In hindsight, I can see how much of the extraneous experiences that predated turning 30 added up to some form that made sense suddenly. I got my shit together, got organized, found self-confidence, got shit done. A piece of cake compared to my chaotic and often destructive 20's.

After a decade of largely constructive changes, I turned 40. And whammo, the shit hit the fan. Maybe it was just coincidence, but this decade of my existence (I'm 47 now) has sucked the big one. Too much frustration, too much pain.

The punk scene has been my milieu for a long time, the place where I've put most all my energy. Not fitting into "mainstream" culture was a given, so I had hoped that punk would provide a place of shelter and stimulation for me. In many ways it has, but as I get older and the average punk gets younger, my social life has withered. The opportunities for new friendships and relationships dwindle as the age and experience gap widens. It's not that I'm oh so wise or mature, but when the cultural landmarks that bind people together start disappearing, when the needs of one age aren't at all what the needs of another are, then communication becomes laborious or one-sided. Sure I have stuff to learn from younger people, but being close to someone means having mucho in common, and that is seriously a problem.

I've finally started to feel "older". I may get attracted to a younger woman, but the odds of being able to find a naturally close and decently equal relationship become long. End of fantasy.

And, I think, I'm getting more intolerant again (was so in my 20's). I ordinarily have ridiculously high expectations of people's behavior, and this has become even more so as I get more frustrated in age. Maybe it's a generational problem, having grown up in the 50's and 60's, and with today's young people seeming a whole lot more cold and afraid. Or maybe it's me just getting crotchety. I see this in most of the few contemporaries I still know. (Most of the people I knew from 25 years ago are now too gross for words—yuppie central or totally annoying hippies).

So punk no longer provides me with a social avenue to meet new people that I can hope to have a strong common bond with. Maybe if I were into drinking and going to over-21 shows I'd meet more people closer to my age, but I find that scene as depressing as the forementioned hippies.

When I was younger, there was always the possibility, on any given day, of meeting someone, falling in love, having an affair, making a new best friend. Even though it rarely happened, the possibility was always there, at least subconsciously. Now, I am constantly conscious that the chances of that kind of glow of mystery and adventure are slim, to say the least. And life blows without it.

Solutions? Go to bars? Go back to college? Try a new "scene"? Just to meet people? Ugly.

This had me pretty depressed this year. I think it was the onset of my impending 50 year old crisis. 50? Shit, that's fucking unbelievable. If that sounds old to most of you younger readers, rest assured it sounds ancient to me, too. But lately I've begun to come out of it. I haven't really changed my lifestyle, though I do go to fewer and fewer shows. I allowed myself to consider all the ugly options mentioned above, and just by not fighting reality and going with the flow, I think most of the pain has subsided. I feel pretty at peace with myself again, maybe having accepted certain aspects of my predicament as the price one pays for still being a rebel in a society where rebellion seems relegated to those between 15-25.

I'm still a punk, no matter what my age (and apparently was born one). I still am appalled at what I've always hated in society, and in individuals. And I still have an overwhelming need to fight that tendency to rationalize and conform, both in society and in myself. There seems to be no choice in this, and in what role I need to play while on this planet. I may find myself socially isolated, but I know who I am, and can look myself in the mirror and not barf. Some may find that stubborn or say I'm too set in my ways... and that's probably true...but if I can make it through life with enough dignity and the feeling that I gave it my best shot, that's just going to have to be good enough.

I'm just not too sure that I want to go through another 20 years of watching human values decay. How's that for an upbeat ending?

OLD ENOUGH TO BE YOUR FATHER AND PUNKER THAN YOU'LL EVER BE

This is a special issue of **MRR** devoted to the theme of how getting older affects those who of us who are trying to maintain some semblance of personal integrity in a corrupt world, which is certainly appropriate considering the number of old farts who are associated with the magazine and, increasingly, the punk scene itself. I myself am going on 42 now, but I don't really want to say much more about this somewhat painful topic. I've already covered the salient aspects of how I've managed to retain my rebelliousness and avoid co-optation in the biographical piece I wrote for **Threat By Example**, and have no desire to reiterate what I said there or generalize from my own experience. Individuals either have enough internal fortitude to resist the external blandishments and seductions offered by mainstream society or they don't. It's not a quality people can learn to develop later in life, since it stems from their basic personality structures. There are, however, two points that I wish to emphasize.

First, life tends to get more frustrating and oppressive as one gets older, not less so. Not only are people forced to assume more and more responsibilities, both for themselves and others, but they also have to cope with unpleasant realities like the aging process itself. This generally manifests itself as a loss of physical energy, more health problems, and an ever deteriorating appearance. When you're young and still reasonably attractive, you can look in the mirror and think you're a hot number without feeling at all self-conscious about it, but after you get beyond a certain age you have to face the sad fact that your sex appeal is diminishing, at least in part. Fortunately, other people you know are also aging, so the process isn't quite as traumatic as it might otherwise be. Nevertheless, I find myself increasingly—and rather pathetically—longing for the days of my youth, when beautiful girls were flocking around and I sometimes felt like my entire life consisted of an endless succession of countercultural rebellions and wild rock n'roll parties. In those days it never even occurred to me that I might not always be sexy, young, and full of energy. The future was always in front of me, somewhere out

of reach, and I tried to live each day to its hedonistic fullest without worrying about tomorrow. With considerable success, I might add. To survive I would work at more or less menial jobs, then quit for a while until I ran out of money, then get another menial job and start the cycle over. Finally, when I got temporarily bored with all the hedonism, I decided to put my innate curiosity and voracious reading habits to some use by going to college and finishing my formal education. Punk came along right after I got my B.A. in History at the University of Michigan, so without any hesitation I turned down a graduate fellowship to go to Harvard so that I could punk out to the max, in all probability irreparably damaging my future career. At the time I didn't care, and if everything works out well in the end I'll have no regrets at all about prolonging my adolescence up to the present time. And even if, God forbid, I continue along in the impoverished state I've been in all my life, I still wouldn't trade my love of rock n'roll for all the tea in China. But I'll always wonder how my life would have turned out had I made the other choice and turned my back, at least temporarily, on the thrills and seductions offered by punk rock.

Second, as time wears on it becomes increasingly difficult to maintain the simplistic black-and-white picture of the world which one tends to develop as a youth. It's easy to be full of idealism and passion for seemingly obvious solutions to all the world's problems when one doesn't know jack shit, but only dunderheads continue to promote such utopian schemes when reality intrudes. The result is that most people with some sort of critical perspective become more and more cynical about both the nature of the world and the possibilities of changing it as they get older. This in and of itself represents a danger if it leads to complete apathy or—as in my case—hostility toward almost everything, because these are hardly constructive responses to real problems that can perhaps at least be ameliorated. The trick is to abandon one's naivete and fanaticism without completely losing one's desire to effect needed changes, a very difficult thing to accomplish. Most people either become increasingly intolerant and dogmatic, thereby placing their heads so far up their assholes that no one pays any attention to them, or simply resign themselves to the continued existence of a fucked-up status quo. The only way out of this conundrum is to first learn as much as possible—by reading vast quantities of material from **all** points of view—and then refuse to waste time and energy on lost causes or foolish symbolic gestures. Let your head rule your emotions in this context, or everything you do will be an exercise in futility, not to mention tedium.

So what's my advice to all the youngsters reading MRR? A) Have as much fun as you can while you're still young, because it will probably be much more difficult for you to do so when you get older. Follow the old admonition, "sow your wild oats while you're still able to". It always amazes me when teenagers—like most of those straight edge assholes—adopt a puritanical stance against sex, alcohol, or drugs. That's something one expects from people when they get older and try to compensate for their own misery and lack of enjoyment by trying to restrict the enjoyment of others, but such a regressive attitude is totally inexcusable when exhibited by someone so young. If you want to be a neo-puritan, join a Baptist seminary or the Young Republicans, but get the fuck away from those of us who are trying to escape the restrictions imposed by conventional society. Why uptight dorks of this sort would even want to be tangentially associated with the inherently hedonistic rock n'roll subculture is a mystery to me. B) On the other hand, don't dig yourself into such a deep hole that you can't climb out and accomplish something later in life. The chances are good that you're not going to be a rowdy punk rocker for more than a few years, and if you do something stupid like become an alcoholic or a junkie you're whole life will go down the drain. You can have a shitload of fun without destroying your future possibilities if you use your head. If you don't, you've got no one to blame but yourself. C) Educate yourselves as much as possible, and learn how to think critically about various issues. That's easier said than done, and it definitely requires a commitment and a lot of effort. But there's no excuse for ignorance, and you shouldn't let others, especially self-appointed experts and authority figures, lead you around by the nose. D) Remain true to yourselves without becoming insular and narrow-minded. Throughout your entire life you'll be forced to make compromises just to get along in this fucked-up world, but don't allow others to destroy the particular core values or distinctive personality quirks that make you who you are. That's all the advice I feel comfortable offering, and you can take it or leave it. Either way, it's no skin off my teeth.

There is one more thing I feel compelled to mention, though. Being a sort of "elder statesman" in the punk scene—or perhaps, in the immortal words of Matt Berlyant, an "old washed up punk"—is in many ways a pain in the fucking ass. After spending a large part of my life being subjected to, and rejecting, the advice and criticisms of older parental and authority figures, it is rather ironic and annoying to find myself being criticized by a bunch of smart-ass kids who are still wet behind the ears and lack any sense of historical perspective about politics or rock n'roll. In short, a role reversal has inadvertently but inevitably taken place, and I'm not at all comfortable with the position I've gradually and unwillingly been put in. For one thing, I don't want to accept any responsibility for transmitting punk rock wisdom, either by serving as a role model—anyone who follows my example is asking for trouble and headed for disaster—or providing "sensible" advice on a regular basis. My goal is only to provoke the readers and get them laughing, thinking, or pissed off. If someone occasionally gleans something of value from what I've written, so much the better. If not, that's O.K. too. For another, I now understand why members of my family were so exasperated by my resistance to their efforts to mold me and my rejection of their views about various matters. After all, they had accumulated all this life experience, and even though it hadn't made them particularly wise, they certainly knew a hell of a lot more than I did when I was a teenager. I may have been smart and perceptive for my age, and I certainly recognized many of the obvious shortcomings in their opinions, but in retrospect I also realize that I really didn't know a damn thing about the world. Of course, if anyone had said that back then, I would have told them to fuck themselves. But they would have been right. For the same reason, I recognize that most of the young punks who go to gigs, read punkzines, or work for MRR, no matter how bright or perceptive they may be for their age, really don't know a damn thing about the world. And like I would have done when I was their age, they will undoubtedly disagree, get pissed off, and tell me to go fuck myself. Fair enough. In fact, I'd be disappointed if they didn't. But twenty years from now, many of them will certainly come to realize that they had very simplistic views about most things, above all politics, and they may even belatedly recognize that some of us older punks were in fact vastly more knowledgeable and wiser than they were in 1992. There's nothing surprising about all this. It's simply a reflection of the obvious fact that the learning process is a lifelong endeavor, and that every day one accumulates at least some knowledge and experience (whether or not one makes use of them). Today I know quite a bit more than I did yesterday, and tomorrow I'll know quite a bit more than I know today. And that's as it should be.

OBNOXIO-PUNKS ONLY (NOTE THE NAME CHANGE, ASSHOLES)

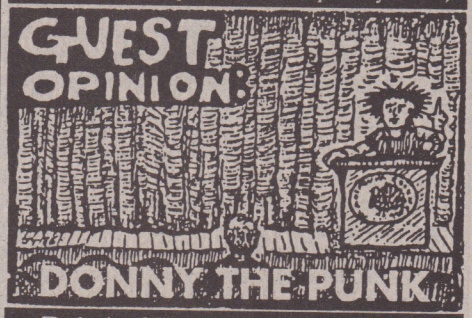
Now that all the more or less serious stuff is out of the way, let's talk turkey. There's a whole bunch of records I've heard lately that I think are way cool, but first of all I wanted to reemphasize just how awesome the SNAIR album is. As I was being bashed over the head by great punk songs like "Lose It" and "That's Not What I Like" in the privacy of my own room last week, I was inspired to jump all over and tell nonexistent people to fuck off. And if I hadn't been at home, I might have been gobbing all over the floor as well. Such classic p-rock never fails to generate this type of response from me, and then shortly afterwards I got all sentimental and melancholy as I listened to the atmospheric "Love Train". This incredible but little-known record should especially appeal to diehard fans of crunchy, aggressive punk **a la** the PAGANS, the PISTOLS, and the DEFNICS, as well as younger punks with any semblance of musical taste. And while I'm on the subject, SNAIR refers to the studio they recorded this disc at—Cherokee Studios—as the "greatest rock n'roll studio in the world", and I'm inclined to agree given the great, chunky production. Let's just say that if I was in a SoCal punk band ready to record something, I'd call them up right away and

make an appointment.

Next up, we've got some 7" vinyl. One is the "Junk" EP by the SUPERSUCKERS. The main attraction here isn't the title song, but the two cuts on the flipside, a crunchy punker called "4-Stroke" and a pop-punk gem called "Girl I Know". I also saw them live recently, and they were amazingly tight and powerful. A terrific band that should go far. Moving over to the East Coast, I neglected to mention that I like the two Oi EPs by NIBLICK HENBANE. The only problem with them is that the songwriting varies considerably. Each EP has one truly irresistable track ("We Don't Want to Play" on the debut, for example) and some other good stuff, but a couple of the songs are throwaways. Then there's a newer release, also on Headache, by HEADWOUND, which is very much in the WRETCHED ONES tradition. (That's a big compliment, by the way.) Like their "wretched" labelmates, they have nice raspy vocals, raunchy guitars, and really catchy choruses. "Tuck-A-Buck" is an anthemic singalong punker (for fans of strip joints with sticky floors and smoke-filled rooms), and the rest of the songs are also pretty darn good, especially "Bergen County". For some real primitive garage punk I strongly recommend the records by BLOODY MESS & THE SKABS from Peoria, Illinois. Their 5-song EP is a minor classic along the G.G. ALLIN/MENTALLY ILL axis. With songs like "Cigarette on the Clit" and cover art by mass murderer John Wayne Gacy, it's got a ton of, er, attitude and a totally trashy aesthetic. I saw the singer Bloody F. Mess in another band several years ago, and he definitely had the levels of obnoxiousness and charisma required in a true rock n'roll burnout. The EP is already sold out, but they also have a whole album's worth of stuff that's guaranteed to offend the overly sensitive. And speaking of ultra raw and primitive, one should look no further than the MEAN RED SPIDERS' "Last of the Teen Icons" EP. This is an absolute must for anyone into trash, specifically 60s-inspired punk trash from Greg Prevost of CHESTERFIELD KINGS fame. As much as I like the latter band, this here release simply blows away most of what passes for neo-60s punk, not to mention what passes for 70s and 80s punk. And to think, this was allegedly recorded in the late 70s as a joke, which just goes to show that one talented person's joke can be better than 100 "serious" releases. (Infinite thanks to my colleague Brian Devereux for parting with a copy of this sucker.) Then there is the EP by the DEVIATORS from New York, which has three old-style pop-punk songs. "Century 21" is the really outstanding cut, with its eminently hummable melodies and chorus. Definitely a winner. Another of my current faves is the "Sympathy for G.G." 45, in which JEFF DAHL and the CHEMICAL PEOPLE do covers of two G.G. songs. "Gimme Some Head" is especially appealing, but you should already know if this kind of material is up your alley or not. If it isn't, I feel sorry for you. Finally, there's a new EP out by the DETONATORS from Insurrection Records in Santa Rosa. I haven't heard anything by these guys in years, so I found this record rather surprising. Only the thrashy "I Hate the Rich" sounds anything like I remember them. "Billion Dollar Nazis" is an unbelievably annoying song, with its herky-jerky structure, but I definitely like "Cloak and Dagger" and "11:59", which combine belligerent vocals and their usual political lyrics with tasteful guitars and poppier melodies. Very catchy stuff.

To round off this column, I'd like to recommend a great fanzine called **Anorexic Teenage Sex Gods**, which is subtitled "The Last Rock n'Roll Zine". I don't know about that, but this mag is chock full of entertaining commentary about classic 70s punk rock, some metal/punk crossover stuff (but mercifully not speed metal), and rock n'roll trash in the N.Y. DOLLS and STOOGES vein. In short, they go for the same kind of obnoxious rockin' stuff that I like, even though we don't always agree in our assessments of various bands and records. But the best thing about **ATSG** is the snottiness and belligerence displayed by the editor and contributors. They got smarts and "attitude", and they don't hesitate to tell people just how lame they are. The result is a publication that's insightful, satirical, vitriolic, downright funny, and a general pleasure to read. If the members of the ANGRY SAMOANS put out a fanzine, it might end up looking something like this. $3 c/o Nici Rose/78 Pleasant Street/Cambridge, MA 02139. Jeez, I wonder if this person's a "Harvard man", but I'd say he or she is too bright for that.

Great recent live shows—the SUPERSUCKERS, ANTISEEN, and Steve Jones' (of PISTOLS' fame) new band, FANTASY 7 (not metal, but powerchord punky stuff).



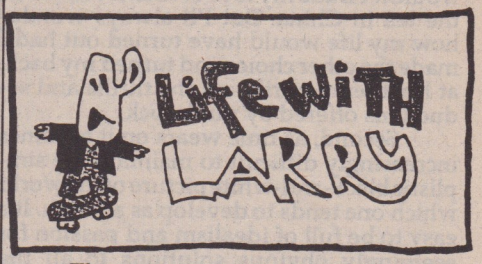
Do's And Don't's For Senior Punx

DOs

DO try to keep on slamming after the first heart attack warning.
DO tell bands that all sound the same to you about their fresh new sound.
DO nod enthusiastically when 16-year-olds tell you how they'll never sell out.
DO make your out-of-print record collection available for taping.
DO go see opening bands and give them encouraging words.
DO wear your ragged decade-old band shirts.
DO feed hungry teens who haven't eaten all day.
DO try to remember which band you saw last week.
DO help kids open up their horizons to new thoughts and experiences.

DON'Ts

DON'T tell everyone how bored you are with current bands.
DON'T try to find a girlfriend or boyfriend at shows where all the punx are a generation younger than you.
DON'T expect punx to know anything about truly great bands that broke up more than a year ago.
DON'T mention your opinions on the decline of real punk.
DON'T sit down at a show even if you are tired of standing.
DON'T point out that a new band's song sounds remarkably like one recorded in 1982.
DON'T sound like a parent even if you are one, and especially DON'T bring your own kids to a show.
DON'T ask how they're going to pay the rent after leaving their parents' house.
DON'T admit you need a solid nite's sleep to function the next day.
DON'T point out that ageism applies in both directions.



This is the issue about old people in punk rock, right? Well, let me start out by saying, as the Ramones so eloquently put it, that I'm against it. Old people, that is.

I know I'm not the only one. I've seen comments both in this zine and many others to the effect that it's ridiculous that a "youth movement" like punk rock is dominated by tiresome fossils like Yohannan, Board, Bale, and, I presume, myself. But those aren't the oldsters I'm concerned about. Basically anyone who gets irate at the above superannuated foursome is just using us as surrogate parents to rebel against; almost nobody except for those of you still working out some childhood trauma takes any of us seriously enough to have your punk rock lifestyles seriously impacted.

No, the old farts I'm more concerned about are the ones in their late teens and early twenties. Not only are there far more of them, they have way more time and energy to propagate their old fogydom.

But before I expand on that theme, let me first say that this whole concept is kind of ridiculous anyway. Of course there are old people in punk rock. The goddam thing started before some of you were even born. If it weren't such an inherently conservative, anally retentive, reactionary and retrograde movement, it would have disappeared a long time ago. The only reason it's survived this long is that punk has always appeared too stupid to attract many outsiders; therefore, it never got big enough to choke on its own success (or excess). *Rolling Stone* and *Spin*'s newfound interest in the genre will soon change that, though, so

those of you determined to live a countercultural lifestyle had better get busy looking for a new one.

Most of you won't find one, though; most of you will be "punk" the rest of your lives, the same way the so-called rebels of my generation still think of themselves as hippies because they have Grateful Dead stickers on their BMWs and paid forty bucks to see Paul Fucking McCartney or Paul Shithead Simon at the local suburban scumbag ampitheater. You think I'm making this up, but cut out this column and tuck it away somewhere and see if it doesn't come true: twenty years from now there will be fifty year-olds with modified mohawks and faded tattoos dragging their studded leather jackets out of mothballs to go see the Dead Kennedys or the MDC or the Circle Jerks reunion tour at Pine Knob or the Concord Pavilion or the Shoreline. And they'll be slapping each other on the back, congratulating themselves for "keeping the faith," for being "still punk" after all these years, before hopping into their honky sportscars and heading back to their jobs as stockbrokers and corporate sales execs.

And you want more predictions? Like who out of the current scene you can most expect to see in such embarrassing circumstances? Simple. Look around you and pick out the biggest-mouthed, most opinionated, most self-righteous and serious advocates of all that is supposedly punk, and you'll see the ones who a couple decades from now will think it's perfectly cool to be helping Chevron or the Chase Manhattan Bank to destroy the earth and commit genocide on the third world as long as they still wear their nose rings and buy lots of box sets of classic punk CDs.

Look, you want to know why I'm still involved with this scene as much as I am, even though I'm often so critical of it? Simple, because with all its faults, it's still the most energetic and vibrant counterculture going these days. It's the same reason I joined up with the hippies in their heyday. But it's not the form of rebellion that interests me, it's the substance. Seeing the Grateful Dead in Central Park in 1968 was every bit as rad as seeing the Ramones in 1978 or Operation Ivy in 1988. If you can't handle that, or comprehend that, it's because you're either very narrow-minded or not particularly intelligent. Of course I don't expect someone who wasn't around in 1968, or was very young, to understand what a hippie free concert was like or why it was just as incredible and powerful as the best punk rock show. Just like I can only imagine what it must have been like for my dad to see Benny Goodman back in the 1930s. But if you think your current form of alternative culture is somehow unique or special, you are seriously missing out.

You are also probably part of that group that I find so lamentable, the prematurely senile terminal punks. I mean it literally boggles my mind to see some of these characters, who just turned 19 and have about as much imagination and initiative as my grandfather (who's been dead almost twenty years). It's like you buy this magazine, or *Absolutely Zippo* or *Cometbus*, and instead of reading it as an expression of certain people's ideas and inspirations, you treat it as if it were the official How To Be A Punk Rocker Handbook.

Aaron Cometbus does coffee reviews and writes paeans to smoking. Next year, it's hard to find a new fanzine that doesn't talk about coffee and smoking. Even Aaron himself says coffee is just a drink, and though he probably won't say this, smoking is stupid, real stupid. There's nothing remotely punk about giving yourself lung cancer and contributing many thousands of dollars to the extortion racket known as the American medical industry. Or *Absolutely Zippo* does a parody of punk attitudes that glorifies misspelling and breaking bottles, and thousands of kids take it totally seriously. In case you're missing the point, the idea of these and other zines is not for you to slavishly imitate them, but to use them as a starting point for your own thoughts, to respond to them creatively, and to build on the foundation they provide.

Ditto for bands. By now I am seriously tired of punk rock bands that have basically one thing to say: how "angry" they are. No one, least of all me, is trying to tell you this world is all beautiful and peachy keen, but face it, most of you are relatively privileged middle class young people with less to be angry about that about 98% of the world's population. I find it bizarre that Africans who live close to the edge of starvation seem capable of making happier music than most bored suburban punk rockers.

And it's not because you're all as genuinely miserable and pissed off as you make yourselves out to be, but rather that most of you are so intimidated by the standard of behavior laid down by your punk big brothers and sisters that you wouldn't dare crack a smile or show some sensitivity or vulnerability or insecurity for fear you might be labelled a closet lover of Green Day.

If there's one thing I've learned in my 44-plus years on this planet, it's that the surest cause of old age and death is rigidity and fear. In fact, for the sake of driving some of you hippie-haters right up the wall, I'll quote from an old Youngbloods song: "Love is but a song we sing, and fear's the way we die." I can look in the mirror and for every wrinkle, every hair receding from my forehead, tell a story of a time I was afraid to say or do what I really felt, of a time when I let others decide for me what I should have been deciding for myself, when I denied the beauty and truth that lay within me in favor of the conformity and falsehood of the world surrounding me.

The good news is that at any time you can almost stop the aging process in its tracks by abolishing your fears and insecurities and uncertainties. The bad news is that the damage already done is irreversible, or nearly so. Lucky for most of you, you're still pretty much intact. Lucky for me, I'm still in better shape than most people my age. Unlucky for all of us, staying young and free is ultimately a losing battle. But the response to that reality shouldn't be abject surrender or depression, but rather a determination to keep the dance going as long as possible. One of the great satisfactions of my life is seeing the people who used to lord it over me in high school turned into pathetic potbellied suburban fucks whose idea of a big night is renting a video on their way home from the office. On the other hand, I know a lot of twenty year-old punks who are already starting to settle into a similar kind of life.

On still another hand (we're obviously speaking figuratively here), I can't hold up my own life as any great inspiration for why you shouldn't worry about getting older. I had my first major midlife crisis when I turned twenty, and I've only occasionally stopped stressing about being over the hill since then.

Still, if your many cards and letters are to be believed, one of the main things MRR readers find fascinating about me is that I could be so incredibly old and still bear such a remarkable resemblance to a human being. And truthfully, except when I catch an unflattering view of myself in the mirror or run across some photo from another decade that I wasn't wise enough to burn, I don't notice that much change in myself since I was a teenager. I'm slightly - only slightly - less insecure, and I have a few - only a few - more friends. The major difference is that through long and painful effort, I've managed to acquire some respect from others, and most importantly, from myself, for who and what I am and for the things I've been able to accomplish.

The danger in that is complacency; I've become convinced that the secret of eternal youth is perpetual insecurity. You want to see people get old in a hurry, watch your friends when they get married. Or get settled into a steady job, or a comfortable lifestyle. On the other hand, these are things that bring happiness to a lot of people (not me, apparently, but I'm weird). Should you deny yourself the pleasures and securities of life in order to retain a youthful attitude? Or should you not bother thinking about all this abstract philosphical junk and go play with your friends instead? I vote for the latter; though I'm not always proud of it and it's gotten me in hell of trouble over the years, I think one of my great saving graces has been and remains my profound immaturity.

Wait! I'll pull my chair back so you can be comfortable. That's right, kneel down. Open my top pants button. Now, pull it taught so the zipper doesn't catch.

I'll push my hands against the seat to raise off the chair. Slip my pants to my knees. That's right.

Underwear? No, not in summer— unless I get a rash. Never boxers, though. They're too dorky. Wearing boxer shorts is like voting for Reagan.

Here, I'll pull my knees apart. You can get a better look. Not very impressive? Well, you're not there to be impressed. I want to show you something. Touch it. Hold the head between your thumb and middle finger. Turn it over. Trace it on the bottom. From the stem to the slit. It looks like the curved Y on a Mets cap. Lick your finger. Move it back and forth in the crotch of that Y. I'll get hard for you.

Now look for the brown line that goes around it. That's a circumcision scar. Know that? Run your finger between that brown line and the crotch of the Y underneath the little head. Feel that rough spot? Yeah, right there. You can see a hard piece of skin. It's red and a little smaller than a dime. You wouldn't notice it unless I showed you. No, it's not AIDS. It's not a syphilis chancre. It's a sore that comes from jerking off. All boys get 'em. If you rub the same spot every day, you're gonna get a chafe mark. If you rub where there's already a chafe mark, it's gonna get worse. It'll go away in a week. It'd go away quicker if I had more self-control.

I started when I was eleven. Occasionally, a day would pass where I wouldn't do it. Most days I'd do it twice— sometimes three times. Lets be conservative. Let's say ten times a week. Thirty-one years at ten times a week. That's 16120 self induced orgasms. Think that's enough to cause a sore? Sometimes I'm in a hurry. More often, I'm drunk enough to make it last a long time. But let's be conservative again. Let's say five minutes on average. That's 80600 minutes or 1343 hours or about 56 days. So I've spent almost two solid months of my life stroking my penis to orgasm. What have *you* done that's so productive?

OK, let's talk about the Elvis stamp. The post office lets folks vote on an Elvis stamp. Should it be the hip swinging skinny country guy or the chubby Las Vegas return tripper? The overwhelming answer: *The Young One.*

Without a thought, people my own age— older, chose the young one. They're locked into youth worship, without realizing it. They pick someone who had done nothing except appear on Ed Sullivan. Barely a hit, solved no problems. Hardly lived at all. Probably still suffering his first jerk-off sore.

The "old" stamp showed someone who had worked, suffered, succeeded, fell and came back. Someone who had lived a good portion of his life and changed the world. That's who they rejected. They thought his cheeks were too fat. That's the age trap, and it's hard to understand.

While I was in Japan, I wrote about getting older. I'll include it again for the folks who might've missed it:

Tim, Larry, and I agree on as much as GG Allin and Ian McKaye. Although we're friends; our politics, views on life, and values, conflict. Other than that we're associated with MRR, we have almost nothing in common. Despite this, critics lump us together and then fault that lump. This faulty lump, they claim, is our age. We're all over forty.

This kind of retard school thinking makes The Moonies look bright by comparison. In fact, "being old" as a criticism seemed so strange to me, that it took me a good hour on the john to figure it out. Now, I understand it.

Some folks view getting older like tearing down a house. You've got only so many bricks. As you get older, you begin to loose them. Every heartbeat is one less time your heart will beat. Every breath is one less time your lungs will breathe. Gradually, the house falls apart until at the end, there's nothing left. The longer you're alive, the worse off you are, because you're that much closer to death.

By thinking this way, it makes perfect sense to Darby Crash yourself into an early grave. Who wants to live in a house with holes in the ceiling? It makes sense— but it's wrong

Getting old is building a house, not tearing one down. Every time you do something, learn something, something happens to you, you add on another room. After that you can use it whenever you need it. A sixteen year old Mykel Board didn't know what it was like to take LSD in the middle of a police riot. A twenty year old Mykel Board did. A twenty year old Mykel Board had no idea what to do in bed with a bunch of horny naked people. A twenty-five year old Mykel Board did. A twenty-five year old Mykel Board would be at a loss to know how to sleep on an 18 inch strip of concrete under a guardrail in Italy with a superhighway on one side and a twenty foot drop to railroad tracks on the other. A thirty year old Mykel Board had done it. A thirty year old Mykel Board had never played at a Polish punkrock "festival" in a little town that was, up until then, known only for its festivals of soldiers songs. A thirty-five year old Mykel Board had. A thirty-five year old Mykel Board never had to deal with a hernia operation in a country where they expect you to bring your own chopsticks to the hospital. A forty year old Mykel Board knew step by step what it was like. A forty year old Mykel Board has never seen the capital of Mongolia, nor been to a sex club in Thailand. A fifty year old Mykel Board will have.

If your life is worthless, if every day is the same and you just live in your old house, never adding to it, then you might as well tear it down. I guess that's the case with those critics. Their metaphysical dwellings are so empty that they have no use for extra rooms, let alone a new wing with servant's quarters. I enjoyed making some additions more than others, but now they're built. I'm as happy as a fly on shit that I can use them when I want to.

Now, I'd like to get back to my penis. It's grown soft while we were on metaphysics. So if you wouldn't mind, could you stroke it a bit? Ah, that's better. My pal, Mark, once told me that he thought the two signs of *becoming a man* were "killing a person" and "taking a wife." I disagree. I think they're "owing at least $1000 on your credit cards" and "prostate pain."

Growing older has its advantages. (It sure beats any other choice available.) But it has it's liabilities. As with rape, child "molestation," cripple-itude— it's the social attitude, more than the condition that's most painful. Folks ask, "Why are you in a rock'n'roll band at your age?" "How can you still write for a punk zine?" "Why do you dress like a kid?"

I've been chronically absentminded since I was old enough to forget how old I was. Yet, now, when I forget something, I hear "Getting old, huh?"

Newly-turned thirty, forty and fifty year olds try "to keep in shape." They fill their local gyms. They pump, press, jog and sweat. They think they've become bubble bellied or slack thighed because of their age, rather than their lifestyles.

Me, I've always been old. Except for a short time in High School, my pals have been younger than me. Most folks, when they get to an age with a zero at the end, think they have to change their behavior. They do. They get married. Have "responsible" jobs. Start watching VH1. Seven years ago I wrote a song called *When You're My Age You'll Be Selling Insurance.* The punks who laughed then, sell insurance now.

Hair transplants, facelifts, wrinkle removers, skin conditioners, sheep ovum injections, these are symptoms of a culture with its ass facing forward. Sure, I get trapped too. I think back at how many times my parents "embarrassed" me by doing the frug. I think of the old folks who seem so useless, because they're old. It ain't cause they're old, buckaroos. It's cause we label them as OLD and make 'em eat that label.

Even you and I aren't free from social pressure. No matter how hard we try. Look who gets laid? It's the youngsters. Maybe part of the reason for the kid-sex taboo is to narrow the nookie pool. That way oldsters can get more of their fair share. The idea of jiggling jowls is not a turn on. Why? As much as I hate to admit it, I'm a victim of TV stereotypes too.

Keep stroking there. Look at that hard-on. Yeah, it's only an 80 degrees angle and not 45 like it used to be. But I know how to use it. I know what to do when I can't use it. If I dribble rather than explode, it still feels as good as it did during the first day of my two month jerk off fest.

You can stop rubbing now. I'll finish myself. Just kneel there with your mouth open so I have some place to put it. That's right. When you get to be my age, you'll be in my position. OK?

ENDNOTES:

—> I can't go through this column without mentioning the Rodney King riots. They're breaking out, now, as I'm writing this. It's weird that *everybody* I know thinks the verdict is bad. The cops should be retried until they're found guilty.

If I were a Negro, that verdict would piss me off. I might even be out there trying to pick up some free loot to make up for it. But, I'm not a Negro. I'm looking at it as someone who's been minorly fucked over by the press and has seen the results. (I *still* have people coming up to me and asking about my "arrest." Many say they've heard it from someone who talked to me direct-

ly.)

I've seen the power of the press, even so small a press as MRR. I've written before about the abuse of that power. I've written how the press tries and convicts people. When juries refuse to go along with that conviction, the mob is outraged. In earlier times, it happened to Negroes. When a jury found them innocent, they were lynched by *the people* to insure "justice was served." Now folks want a lynching for the cops. Why have a trial? We know they're guilty from the start. The press said so. It must be true. Just take 'em out and hang 'em by the balls.

I too believe the cops were guilty. I saw the videotape. I read the news accounts. They fed me the same information they fed you. BUT I also believe in the right to a fair trial. That right includes a provision against "double jeopardy." That means they can't try you twice for the same crime. Tommy Jefferson and his pals put it in the constitution. They wanted to prevent the government from making you repeatedly stand trial until you're convicted.

The right to one and only one jury trial belongs to even the lowest and sleaziest members of society— even the police. Anger over the *way* justice was administered (change of venue, white jury, etc) is valid. Anger over the *verdict* is not valid. Besides, you cannot give the papers and TV that much power over your life. They lie. And they lie about what you agree with as much as what you disagree with.

On the other hand, there's a point to the rioting. What SURROUNDED the case was wrong: the position of colored people in America, the jury selection process, the make-up of the LA police force. THAT'S the stuff worth breaking windows about. It's weird, in a way, the riots might help the situation— at least for awhile. People talk about this stuff now. On TV. They wouldn't have without the burning, pillaging and murder. The *reason* for the riots was stupid, but the riots themselves might be worthwhile.

—>See if you can still get a copy of the underground sex zine PANTY LINE FEVER, (c/o Rick Hall, 234 E. 7 St. (1FE), New York NY 10009). There's a fine editorial about how feminism has changed from being opposed to "woman as *only* sex object" to complaining about "woman as sex object at all." Great attitude, this zine.

—>Speaking of feminism, *Fur Bearing Trout* (23 Nelson St #3, Kingston ON K7L 3WG Canada) is a zine that calls itself feminist and doesn't hate sex. What a switch! The back page has a brilliant quote from Stella Browne, written in 1912. Here it is: *Let us admit our joy and gratitude for the beauty and pleasure of sex. It will be an unspeakable catastrophe if our richly complex feminist movement with its possibilities of power and joy, falls under the domination of sexually deficient or disappointed women, impervious to facts and logic and deeply ignorant about life.* Yeah Stella!

—> Happy News: I got a letter from the pro-CIA *Center for Intelligence Studies:* it says "Right now, the C.I.S. is facing the worst crisis in its entire history. And without your immediate assistance, the Center will not survive it." Ho, ho, they need money. $19,580. Now, let's give it to 'em. Write to them at 301 S. Columbus St. Alexandria VA 22314. Ask 'em for information. DON'T enclose a stamped envelope. Make 'em pay to send it to you. THEN when you get their business reply envelope, fill it with something really heavy and drop it in the mail box. Make 'em pay the return postage. Dirty tricks??? We'll show 'em dirty tricks!!

—> Also on the zine front, don't forget to send Greta Shred a buck for her bike/sex/scamzine *Mud Flap*, (666 Illinois St, SF CA 94107). That's a weird address. You're not allowed to move into that house unless your last name is Shred. If you get married and change it, you have to move out.

—> Awhile ago, I wrote about the NEW PRODUCT. I said it was a product without an existence. Since then, it's developed. Now, it's a full-fledged hustle. I got a letter from them today asking me to pay money so they'd print my works. Whatta *con*cept! Prey off folks so egotistical that they'll pay to get published! I wonder if they also take advertising. What a money maker!! I just hope Uncle Timmy doesn't get any ideas.....

—> I just got a press Release from WARNER BROTHERS. The Sex Pistols album is a certified platinum seller; a million copies. Remember those guys? Remember how they scored big by ripping off EMI and signing to the upstart label, VIRGIN? Where's the last guffaw? With the corporation! VIRGIN just sold it's record division to EMI.

—> Bobby Steel called me to complain that what I wrote about him playing solo as THE UNDEAD was misleading. He's right. He's still punk rock. There's no lip-syncing or tapes, just digital hardcore, with him on real guitar. Sorry if I left the wrong impression. We also talked about cripple discrimination. (Bobby's got a limp.) He's right there too. Cripples, like fat people, are one group it's still ok to make fun of in PC circles. Queer? Sure. Old people, that too! But, don't hold your breath waiting for the handicapped the issue. Gimp power! Yea!

—> Special thanks to fine writer, famous person, and really smart guy, John Wilcox. He wrote a letter supporting me during my "arrest." Ben's prank has taught me a lot. I've gotten a lot of backing. I expected only condemnation. Sure I got a that too. What do you want from a sex-hating Christian culture? It was the good guys, like John, who surprised me. Some were on my side through loyalty, they did it 'cause they like *me*. Others back me through principles, because they believe sex is good and should be a right for *everyone*. They all deserve my thanks. If you guys ever need *my* support, just ask.

—>Here's a good organization: Called, *HALT* they're anti-lawyer. They believe that folks should be able to take care of their own legal affairs without the butting in of a high priced double-speaker. Their attack is two pronged. One, educating people on how to take care of their legal problems themselves. And two, lobbying for legal reform to get lawyers needed less. You can contact them at 1319 F Street NW, Suite 300, Washington DC 20004.

—> Whoa, I got this from a 12-stepper. Here are some of the "16 Warning Signs of Alcoholism." In case you wondered:

3: *Do you find yourself "sneaking" extra drinks at a party or gulping drinks while others are drinking slowly?* Oh sure, here you are with all this free booze. A chance to get sloshed without spending a cent, and you should stand and sip like Barbara Bush. Otherwise you're an alchey!

9. *Do you look for occasions to drink or excuses to celebrate?* That's a good one. You should love to be miserable. Always look for occasions to feel like a piece of shit and hate the world. If you want to celebrate, you're an alchey.

15. *Do you crave a drink at a particular time of day?* Oh no. The normal person will drink at any time, just name it. If you only like to drink at night, or before bed, you're an alchey!

16. *Do you deny your drinking?* That's my favorite. Because if you deny your drinking, then you're an alcoholic. If you *don't* deny your drinking, that means you *admit* that you're an alcoholic.

If you're interested in the other dozen moronic questions, write me at (PO Box 137, Prince Street Station, NYC 10012) and I'll send 'em to ya.

From Elvis to Antiseen:
Hillbilly punk from Pennsylvania

The Philadelphia suburbs are rife with rednecks. Luckily, mom brought me up on Louis Armstrong, Jimmy Dorsey, Ella and Sinatra. The jitterbug was considered pretty wild in the 40's, I reckon. As a 50's kid, I got a liberal dose of Elvis Presley straight from mom. Too bad she didn't expose me to Little Richard and Jerry Lee Lewis. Those cats were from another planet.

The first live show I saw was 1965, The Strangeloves. "I Want Candy" and "Night Time—Right Time". Imagine these guys dressed in animal skins like some Neanderthal misfits.

Listening to The Who sing "My Generation" and The Stones sing "Satisfaction", I scratched at the surface of teen rebellion. Keith Richards' nasty guitar work on "Under My Thumb" and "Paint It Black"—and that pout of his—he was a snarling outlaw surrounded by so many pop bands.

The seeds for political questioning were germinating. Reading Thoreau, Emerson and Whitman fueled a quizzical mind—there can be no idle capitulation to the warmongers manipulating the youth of America. Pacifism and non-violent civil disobedience were the order of the day. Mahatma Gandhi was a guru. Bob Dylan sang with venom awash about the "Masters Of War". Buffalo Springfield fomented

doubt with the authorities "For What It's Worth." In 1968, I saw Hendrix live, and that put a different perspective on everything. The man was possessed and attempted to use his music to convey his message of love.

1970 brought the MC5 to Florida as an opening act. The sights and sounds that day left an indelible impression in me.

My 20's were spent learning more about the world we live in. Vietnam was looming overhead. Only a fortunate lottery number helped me escape the draft. More and more, I came to believe we were fighting wars for natural resources and capitalistic Monroe Doctrine territorial seizures.

Trying to change the system from within is frustrating. The act of voting for better education seems futile. Education is the most pressing issue we have. If there is to be a world tomorrow at all, we must communicate globally and share knowledge and food. Socialized medicine is the only viable solution to our health care morass, but it is thwarted by the powerful medical industry lobby.

It's easy to stay pissed off, the way the fat cats gorge themselves, leaving only crumbs for the common folks. A call to arms for neophyte punks is the revulsion towards organized religion. The most evil force of all, the one that cuts short infants' lives every day.

The importance of American folk and blues music dawned on me during this period. I seized the chance to see Lightning Hopkins, Muddy Waters and Howlin' Wolf. These men knew how to embrace life and stare death right in his hoary liver. Seeing Thelonius Monk, Ornette Coleman, Charles Mingus and Miles taught me that there was a truly unique musical form right in our midst.

On to 1977. The Ramones, Iggy Pop, The Clash, The Pistols, The UK Subs, even Devo and Elvis Costello had something to offer. Now the meaning of southern California punk reared its ugly head. Black Flag and The Circle Jerks came to Arizona. Later forays to San Francisco exposed me to DOA and Dead Kennedys—these two bands always stayed true to their politics. Social Distortion and Fear raged at the On Broadway. The mid-80's Minneapolis sound will stand the test of time. Husker Du, Replacements and Soul Asylum crafted some excellent songs.

But enough of that nostalgia crap. The essential time is now. We need to learn more each day about how to treat people with respect and sensitivity. I gained immeasurably from accepting women as my peers. Punk rock helped. Some men have difficulty in that area.

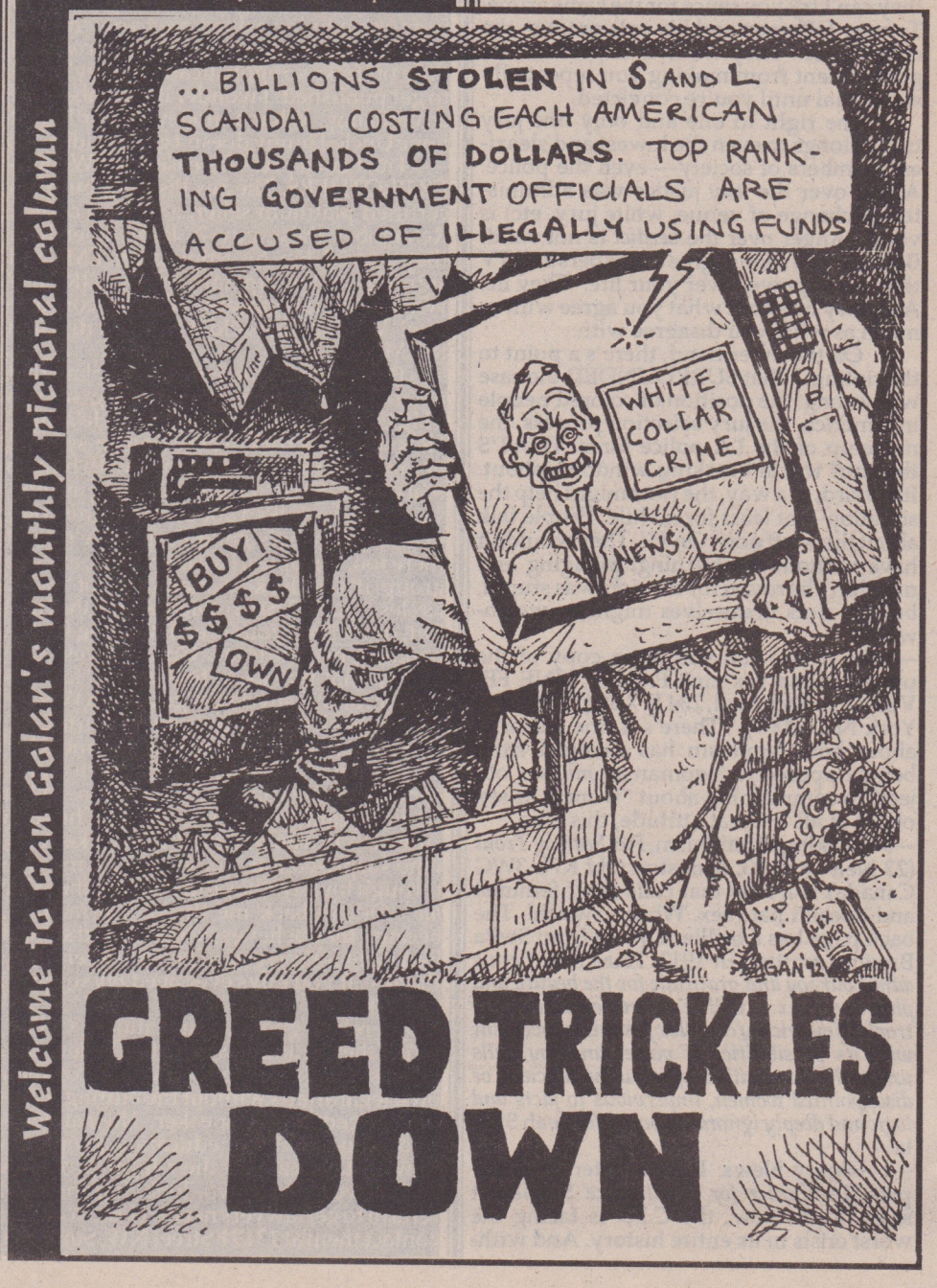
When punk music is so spontaneous that you are grabbed by the larynx and pulled into the pit, the chemistry must be right. It's the catharsis of warm aggression, human-to-human bonding, mingling sweat with smiles. It's a mock dominance/submission ritual—smash 'em down to the floor/scoop 'em back up to their feet. A refreshing contact-friendly participation type of music—not relegated to mere spectator status. Over-ruling a society that discourages strangers from touching. An unusual camaraderie with unspoken pit etiquette, defusing most potentially violent fights before they escalate.

Some music can stand on raw power alone, and need not have "politically correct" lyrics. If the visceral bloodsurge works for an individual, no one has the right to pass judgment on the artist's intentions.

Each generation of punks is using the knowledge acquired by the punk pioneers. This vicarious learning process economizes energy and promotes efficient use of time and materials. There can be a mutually beneficial relationship between seasoned veterans and hungry, blossoming punks. Using past experience shrewdly prevents butting your head against a brick wall. But no pontificating, thank you.

The sharing of information on the grassroots level, do-it-yourself independent records, is a good example of cooperative spirit. It can eliminate the elitism of record collector limited editions. Let's not forget the importance of getting as much music and message to as many people as inexpensively as possible. DIY small homespun records defeat major labels and their scheme to strangle the market with over-priced CDs. Occasionally, a group with principles intact can sign on a major and still retain some artistic control, ie Sonic Youth insisting on a controversial Pettibone cover on *Goo* against vociferous complaints at Geffen.

Punk rock has kept the bile percolating through this wizened frame. It keeps me furious about senseless human suffering. It nourishes my distrust for church and state. It allows me to start each day with optimism even though I know everything is fucked.



calling all grrrls and women!
the riot grrrls in and around Washington DC are organizing a three-day riot grrrl convention this summer. we invite all grrrl and feminist bands and performers, grrrl fanzine writers, and energetic grrrls and boys from across the country to contribute their skills, energy, anger, creativity and curiosity. we will be having at least three shows, as well as workshops on everything from self-defense, to how to run a soundboard and how to lay out a zine. plus, there will be a lot of time to talk with other women about how we fit (or don't fit!) in the punk community.

GO!

what bands are playing?

what else is going on?

where can I stay?

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2. Nick Cave - "Straight To You" (Mute)
3. Operation Ivy - "Plea For Peace"
4. Sentridoh - "Losercore" (Smells Like)
5. Pooh Sticks/Gila Monsters split 7" (Sympathy)
6. Wynona Ryders EP (Lookout)
7. Stimmies - "Chester" (Perservator)
8. Tribe 8 - "Pig Bitch" (Harp)
9. Small Factory - "What To Want" (Slumberland)
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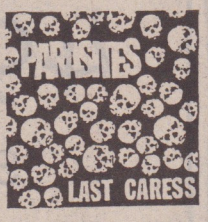

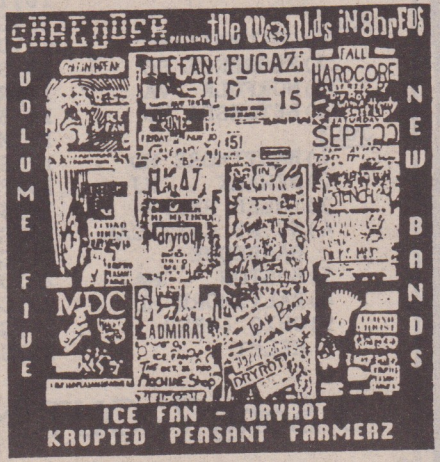

All the singles are $2.50 each. The DROOGIES LP/Cassette is on sale at the bargain price of $3.90. They are a German band with some real great melodic punk sung in English. JAWBREAKER's "Unfun" LP is no longer in print. The PARASITES "Pair Of Sides" LP is also out of print. Postage is $1.05 for the first pound U.S., 43¢ each additional pound. Order from: Blacklist Mailorder, 475 Valencia St., S.F. CA 94103.
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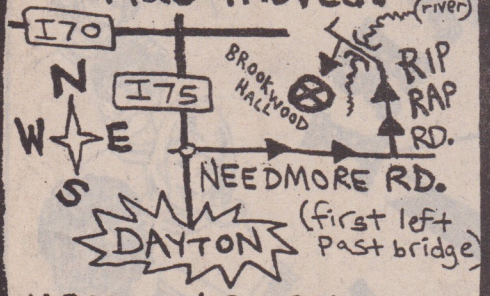

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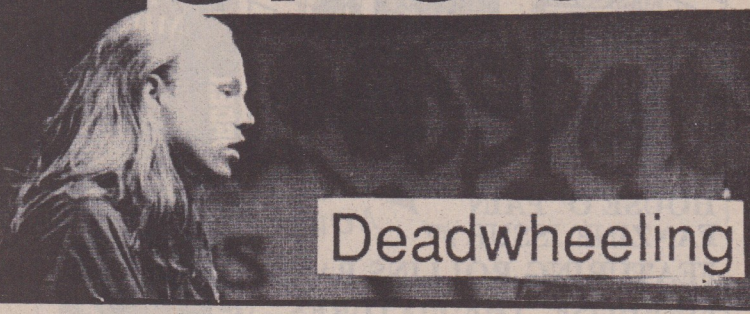

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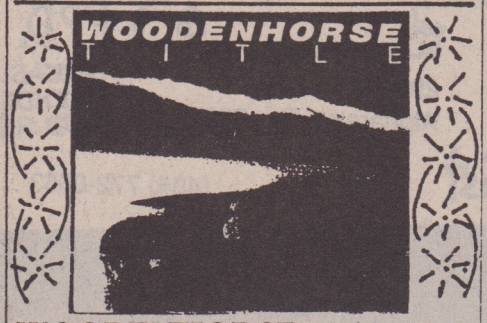

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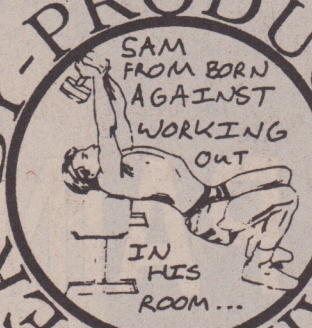

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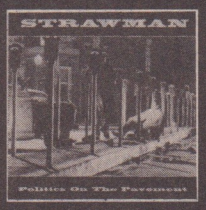

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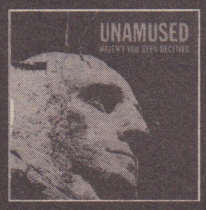

UNAMUSED - Haven't You Been Deceived
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Good solid political hardcore from Portland, OR. Produced by Poison Idea's Slayer Hippy.

J CHURCH - She Said She Wouldn't Sacrifice
ALLIED No. 14 7 INCH
Former Cringer folk with new drummer who has since left! Make any sense? Good.

PUNCHLINE Magazine issue no. 12 - "Age Of Discover-Up" - 32 pages, offset printed, 8.5" x 11" booklet.
Last regular issue until the fall takes a sideways look at the farce side of this year's 500th anniversary celebration of Columbus' "discovery" of the Americas. Get it while you can. Not that anyone cares, but there's also a "final" issue t-shirt design available. Features a 2 color "Punchline" logo on front and "Fuck It..." back print. Ash 100% shirts, L & XL only. Coming soon from ALLIED RECORDINGS: 'Discharged - From Home Front To War Front' compilation featuring Nausea, Final Conflict, Neurosis, 411 and Extreme Noise Terror covering your favorite Discharge songs. Will be available as a 7 inch EP and a CD single. No shit, this is the 90's. It's taken forever, I know, but all good things are worth waiting for, right? Right.

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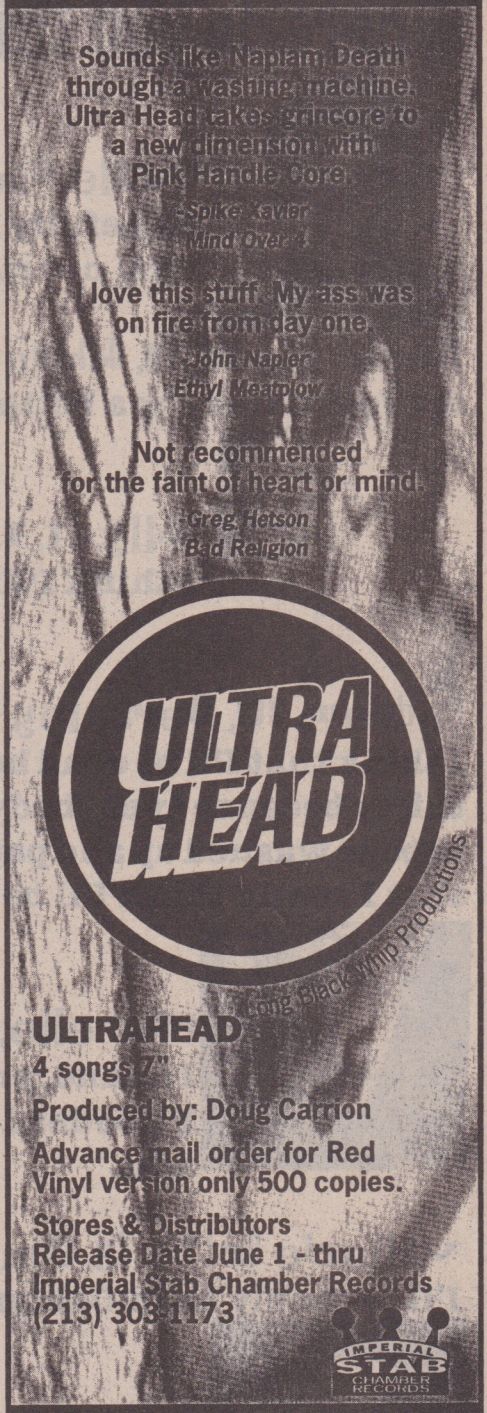

Sounds like Napalm Death through a washing machine. Ultra Head takes grincore to a new dimension with Pink Handle Core.
-Spike Xavier
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-John Napier
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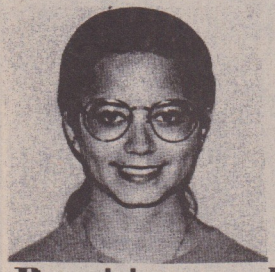
WHATS THE SCOOP ?

By: Michelle Belacic

This month's question:

Where do you think you'll be in when you're thirty?

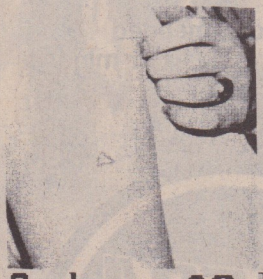


Nicole Gonzalez, 17, Hayward

Hopefully I'll be a singer of a really cool punk band, and I'll be, like, not rich, but not poor, just well off.

Brett Reed, 19, Oakland

Six feet under, or a better musician than I am now.



Holly, 17, The junk pile

I think I'll be in the junk pile.

Andrew, 20, Berkeley

I think that I'll be dead because I don't really want to live past thirty because everybody I know whose past thirty just seems to be so washed up and pathetic and insecure and co-dependant that I really think I'll be dead or unhappy.

Michelle, 16, No place in particular

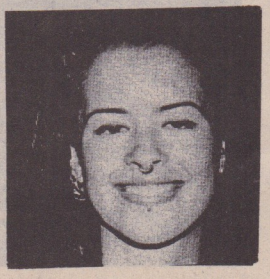
I dunno, probably in school. I really don't have any goal. I think I'll be dead by thiry-five, but thirty is still school-age.

Vallerie Ortiz, 19, Santa Barbara

I'll probably be in Oakland, if I'm lucky.

Paul, 19, Oakland

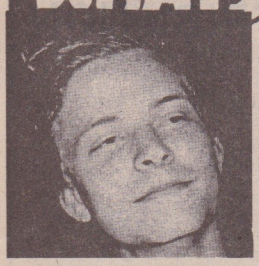
I'll be in Indonesia doing labor-work building schools.



Räzl, 18, Oakland

I'll be living with my parents, going to school, just as I'm doing now and they'll love me.

WHATS THE SCOOP ?



Thadicus, 18, Eureka
Hell, that's where I'll be, cause I'm friends with Tim Yohannan.

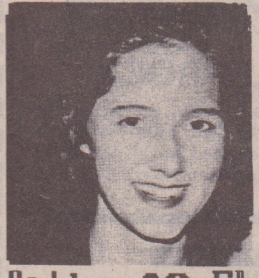
Kelsey, 20, Berkeley
When I'm thirty I hope I'm not in the same place I am now.

Elspeth, 20, Boston
I'll probably be either one or two places. One, I'll be lying on the ground, looking at the stars on the grassy field or I'll be in a car touring with my band.

Alysia Brittan, 17, Hayward
I'm planning not to be thirty, I'm just going to sleep all through middle age.

Michelle, 18, Hayward
Realistically I'll probably be sitting at some stupid desk job barely making any wages, but hopefully I'll be doing something music related. I want to be a singer in a band.

Jessica, 19, Emeryville
I'll be teaching high school English in some nice, friendly neighborhood with children that will love and adore me.



April, 20, El Cerrito
Somewhere in Mexico teaching art to kids, because I love Mexico and Mexican folk art is my favorite kind of art.

Cathy, 20, El Cerrito
I'll probably be living in a trailor park with flamingos in the front yard and a beautiful car from the fifties, maybe a kid or two.

Aaron, 20, Oakland
I don't know, but I'm drinking milk and one day I'll be big and strong and modeling for the Gap like Henry Rollins.

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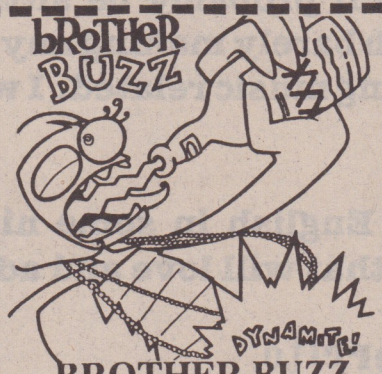

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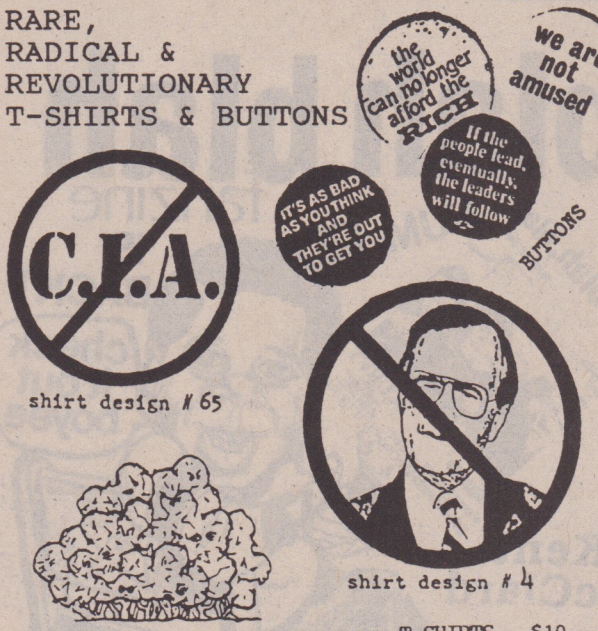

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Risks her life to protest Gulf war

Linne Gunther of San Lorenzo, Calif., held police at bay for 24 hours outside the United Nations building in New York on April 11-12. She threatened to blow up her van and herself in protest over the use of U.S. taxes to support the Persian Gulf war, in which over 200,000 Iraqis were killed in a high-tech U.S. blitzkrieg. She finally surrendered to the police and faces heavy charges.

Gunther is the daughter of Nobel Prize-winning nuclear scientist Owen Chamberlain, who worked on the Manhattan Project during World War II, helping to develop the atomic bomb. Chamberlain later became a peace activist. Many scientists working on the project thought its goal was to prevent Nazi Germany from getting such a fearsome weapon first. They were shocked when, after Germany surrendered and Japan was close to doing the same, the U.S. dropped the bomb on civilians in Japan, incinerating between 200,000 and 300,000 people. ■

May 14, 1992 — Workers World, 46 West 21 Street, New York, N.Y. 10010

MAILORDER

We kindly sent Patty on vacation, expect her next month with a brand new hair-doo. We should have a new release to announce, as well. In the meantime, order some stuff or send a stamp for our catalogue, ok? Okay. P.S. The Bone Club 7" is SOLD OUT, thanks.

ALLOY "Eliminate" LP/CD (Bloom/Bitzcore) A tight extension of Jones Very. Vic Bondi's (AoF) joins a couple ex-Dag Nasty fellas for a very together, and inspired rock-out. $7.95/10.95 Import.
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SEVEN #7 w/Monomen 7" (Scat) The last installment of Scat's mag dedicated to the seven inch. And what a way to breeze away! Exclusive M-men. $5.50
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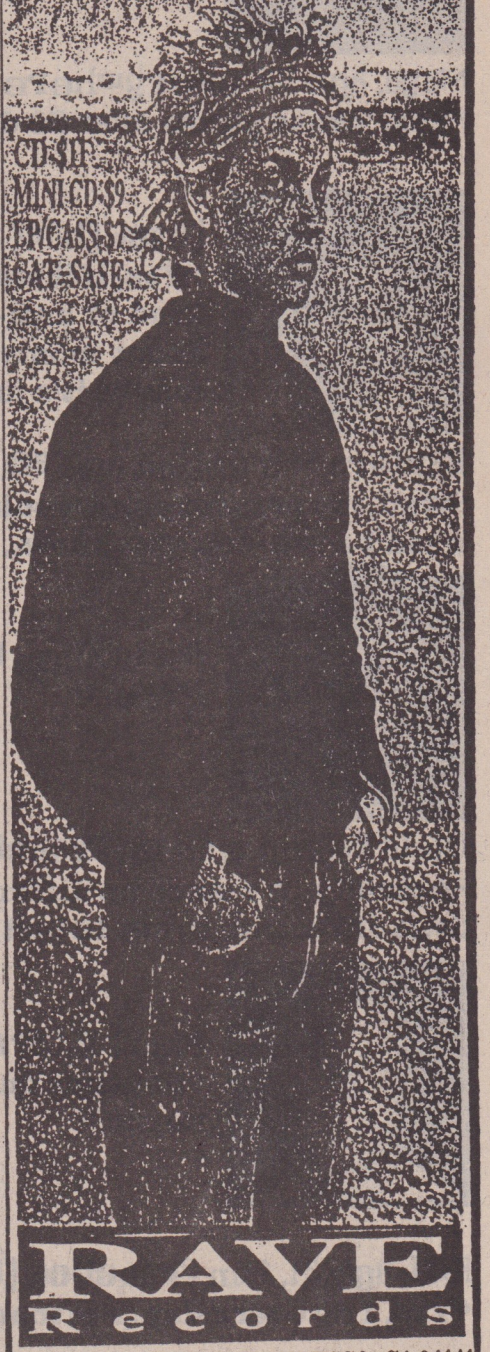

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WHATS THE SCOOP ?

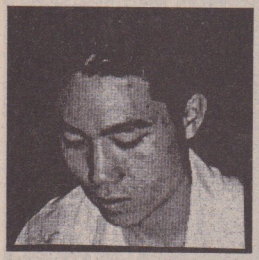
By: Dave Seifert

This month's question:

WOULD YOU FUCK A PUNK WHO'S OVER 30?

Aaron Silverstein, age 21, Boston, MA
"Yeah, I'd fuck a punk. I'd fuck anybody."

Maya, age 22, everywhere
"Yes, 'cause punks over 30 deserve to be fucked."



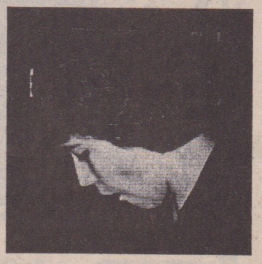
Chuck Chow, age 21, Bloomington/Normal, IL
"Yes, if it was a mom. I guess dad would be okay too, because it's not any kind of anti-homosexual thing, but there's something really intriguing about moms. I guess because they've had a kid already. I don't know, maybe it's just like a personal fantasy or something."

Barbara Marcellino, age 20, the armpit of LA...Stockton
"Well, my present punk would probably kick the fuck out of me, but if he wasn't a sell-out, you know...? I don't fuck, I..."

David Allen Durdick, age 18, Modesto, LA
"Yeah."

David Perry, old, San Francisco, LA
"Actually, it makes no difference. It could be 30 or 15 - it makes very little difference to me. In fact, 57 would be my preferred age for a punk."

Mental Larry, age 27, Denver, CO
"Depends on how good looking she was. Someone who has great taste in music."



Kiki, age 21, San Francisco, LA
"Yes, I do every day. I'm married to one."

WHATS THE SCOOP ?

Metal Mike, age 40 heading towards 50, Little Rock, AR
"My morals forbid me from hitting on anyone under 30, because that would be a ten year age difference, whether they were a punk or not."

Jesse Fisher, age 22, Oakland, CA
"Naw, I like girls under 18."

Josie Kirton, age 22, San Francisco, CA
"I would, but only if he had 'Anarchy' tattooed on his dick."

Tait, age 20, Berkeley, CA
"Why does MRR always ask such vapid questions, when its readers are intelligent enough to answer more important questions?"

Eric Schlittner, age 28, San Francisco, CA
"Okay, as long as she shaved her legs and under her arms."

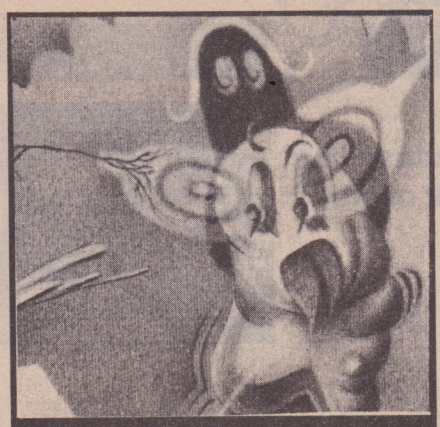
Jessica Hahn, age 17, a boat off the coast of FL
"Well, I suppose not, because then he'd be about twice my age, and it'd be like some newborn baby getting porked by some guy who's really old."

Malissa, age 29, San Francisco, CA
"What difference does it make how old they are? If you want to fuck 'em, fuck 'em."

Paul, age 25, San Francisco, CA
"I don't think there's any left, are there? They're either dead or sold out."

Don, age 25, San Bruno, CA
"Yeah, an older person would know a lot about sex, so they could be good teachers."

Linda Akyuz, age 25, Santa Barbara, CA
"Yeah, I probably would. Depends on how punk rock he is."



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* shagging = somewhere between fucking and making love.

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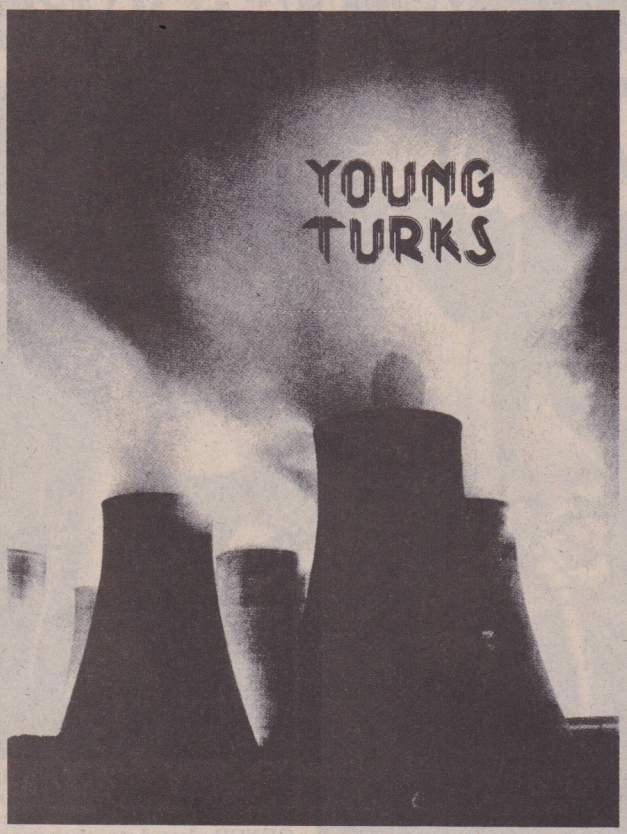

DEVIL'S CHILD
WHO DENIES IT WHEN MY EYELIDS GO HEAVY WHEN I THINK OF THE PAIN SORT O'DROWSY AND BLACK LIKE MUSIC IN THE RAIN I'M THE DEVIL'S CHILD WHO DENIES IT WHEN I TAKE ON COLORS AND I SHED MY SKIN I FEEL THE POWER INSIDE ME IS REAL I'M THE DEVIL'S CHILD I REACH FOR THE PEAK REPEATED PLATEAUS HOT SPIT NUMBING FLASH COLD WHITE SUNBURST IN THE ROOTS OF THE TEETH MARROWS SHOT THROUGH TONGUE BURNING PINK AND LANGUID SINGULAR LEGENDS IN BLACK N WHITE SEQUENCE FINITE AND STARK ROCK N ROLL WHO DENIES IT WHEN STRUCTURES OF ECSTASY COME DANCING IN THE SHEER CHILL OF THE UNIVERSE IS UNDERNEATH UNDER ME AND DRAWN FR W/IN I FEEL THE POWER INSIDE ME IS REAL I'M THE DEVIL'S CHILD

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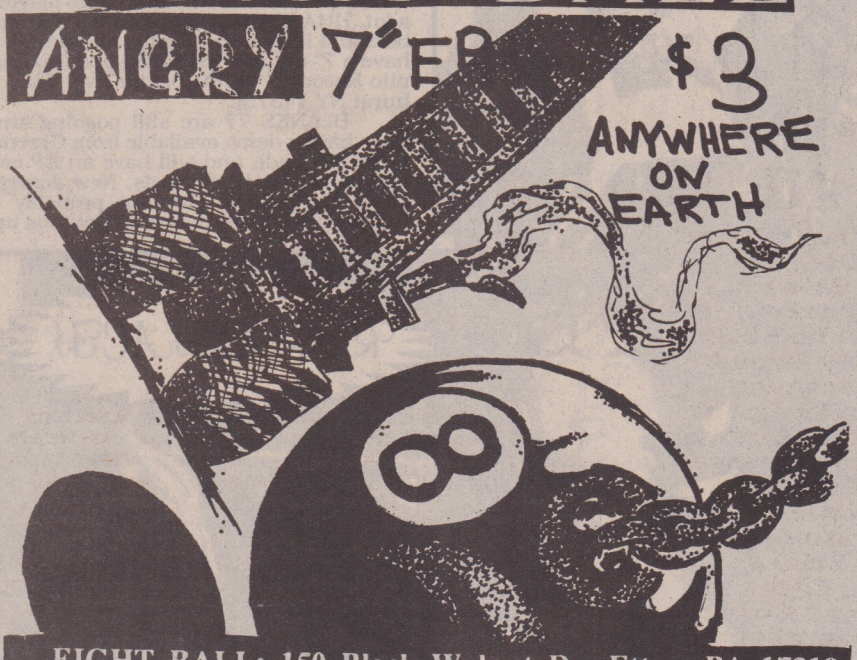

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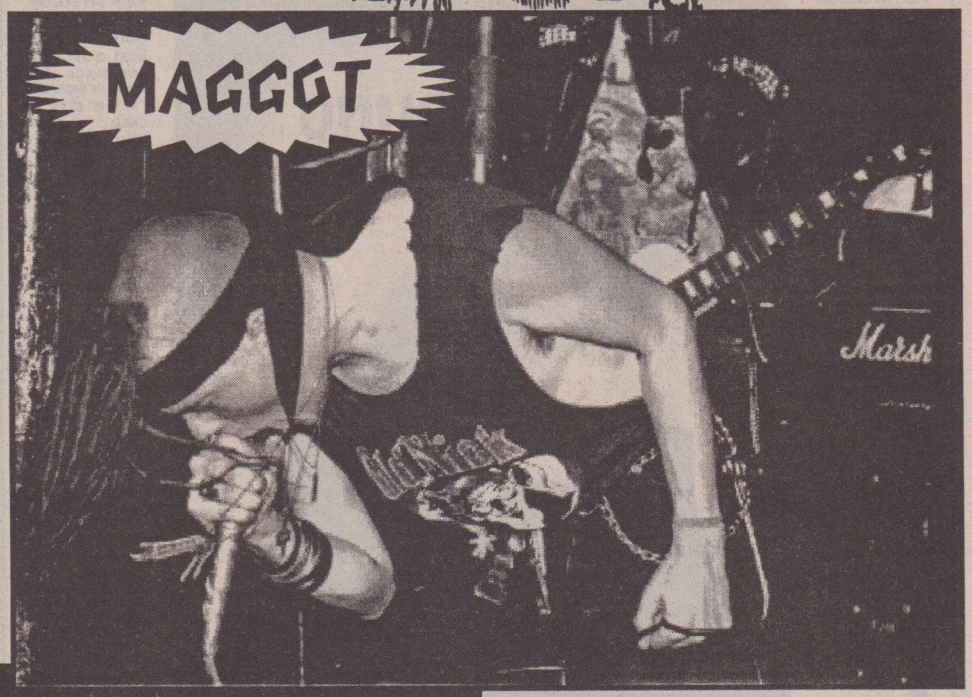

Greetings from the big dirty apple. It's been a long time since there has been a report, mainly because things have been fairly quiet (as quiet as they can be) for awhile. After last summer's closing of Tompkins Sq. Park and the heavy police presence that resulted and lasted in full swing through the fall, the whole area was effected with a serious damper put on things. People completely stopped hangin out in this whole area, as Tompkins was once a central meeting place and hang out for this area. The constant police force put an end to that, and since then people have gone elsewhere to hang out. Simultaneously, many bands broke up, which altogether made things somewhat toned down, and quiet. The fall also began with a quiet ABC NO RIO which was closed for repairs, that ended up not happening and then there were some buildings problems, which have since been worked out. So after a rather dreary fall, things are starting to look up; bands are reforming, ABC is back to weekly shows and Recon Struction records has opened, proving a cool place to actually buy stuff, it also provides a central meeting point.

To sum up the band news first: NAUSEA has broken up, for good. Before their break up (which came about overnight) they did record a 7" of new material, called *Lie Cycle*, which will be released soon (should be out, when this is printed) on Graven Image Records (PO Box 2067 Peter Stuy. Stn./ NY, NY 10009). Also available by them is a split tape w/ RATS GOT THE RABIES which is on Greenearth tapes. ($3 ppd to 96 Frederick St./ Carteret, NJ 07008) SIN is a new heavy industrial band with Al (ex-NAUSEA) and Javier (ex-BORN AGAINST). They're soon to be recording a split LP with Spinewrench (formely Deviated Instinct, from England), to be released on Graven Image records. INSURGENCE played another reunion show at CBGB's (minus their bass player). They have not reformed, and probably will not resurface again. Alicia, the one singer, is in a new band called 13 (w/ x-SLAUGHTERSHACK & THUNDERPUSSY members). They're working on a demo, and will be playing out soon. Ed (ex-INSURGENCE drummer) is in IRON WORKS, an industrial band who have been playing out a lot. HUASIPUNGO have added a few members and have been playing all around. They have a 7" out now for $3.50 ppd (to SanJuanito Records/ 80-50 Baxter Ave. 125/ Elmhurst NY 11373).

BLANKS 77 are still pogoing around. They have a demo available from Greenearth tapes ($3 ppd), and will have an EP coming out on Headache Records, New Jersey's Oi label. YUPPICIDE play out probably more than any other band, always popping up at a

new, unheard of club. Their full length LP/CD *Fear Love* just came out on Wreckage Records, and they're off to Europe to tour from March 27-May 20. Also on Wreckage Records in April is BAD TRIP's LP/CD called *Fear and Loathing* and a MIND OVER MATTER 7". SFA's 2nd LP *So What* has been out for awhile (split on CD w/ NECRACE) on Wreckage. They're checking out some new deals now, and will have material soon. DENIED are the newest in punk rock here w/ Steve and Pedro from the last line-up of JESUS CHRUST (who have broken up, for good). They just played their first show at ABC in March which went good, and was filled with all the mohawk crew. WARNING broke up before they even got to play live, but they do have a 7" of good Discharge style punk ($3ppd. to Tribal War Records/ POB 200112/ Tom. Sq. Stn./ NY, NY 10009) Tribal War has a big mailorder distribution of records and t-shirts and patches, all at good prices. Send a SASE for a catalog. BORN AGAINST just toured the west, with a few shows across the states. They're off in Europe now for a 6 1/2 week tour. We'll hear all about that from Sam, I'm sure. MANACLED have a 7" out on Vermiform, and the B.A. LP is still available. Write (Vermiform POB 1145/ Cooper Sq. Stn./ NY, NY 10276) HELL NO (w/ members from CITIZENS ARREST and GO) have been playing ABC and have a 7" out now on Wardance records. (write 35-1893 St./ Jackson Hghts, NY 11372) They're planning a summer European tour w/ EGO (Mike Bullshits' newest formation). I gotta hand it to him, he lives in Texas, comes to NY for 2 weeks, plays a gig, records and now, a tour. That will be happening in June/ July. For more info on the tour write Joe Martin/ 42-20 203 St. #1F/ Bayside, NY 11363.

RORSCHACH have come back after a break due to the loss of their bass player, recruiting Tom (X-Evil Dean, PA) and they just played several shows on a mini tour w/ Assuck and they're planning a tour to Europe in June. MEREL have also been playing a lot including the Assuck shows. They have a 7' coming out on Gern Blanster (Charles RORSCHACH's label) write 305 Haywood Dr./ Paramus, NJ 07652. *Squat or Rot* #3 is now out, w/ MAGGOT, SUMMER'S EVE, WAR, CRAWLPAPPY and REJUVENATE. The record release show on Feb. 29, at ABC had quite a turn out. Check this sampler out, it comes w/ a newspaper in the same format as the past 2. ($4ppd.-world) to PO Box 20691 Tomp. Sq. Stn./ NY, NY 10009). MAGGOT have been playing a lot w/ Victor (x-Nausea) added on second gutair. They're getting quite good. They're working on a split 7" w/ Malachi Krunch (CT) and should have some songs on the upcoming Greenearth tape comp. SUMMER'S EVE have been playing around a lot too (often w/ MAGGOT). They're all female punk band, and have a strong female issue edge that in a live show includes maxi-pads and douche. Don't get taken a back from that, they're great people and lots of fun live!!! TASTE OF FEAR, the mad grinders (w/ x-CITIZENS ARRETS members, Daryl and Pat) have been pulling things together, doing an animal rights benefit at the School of Visual Arts & they're working on a split w/ DISRUPT.

The Drunk Punk Mohawked CASUALTIES recorded a demo tape which was never released. They're still lingering about. PUBLIC NUISANCE just played ABC NO RIO (which was a first) at the Squat or Rot release - and drew in a crowd. They have a song on the Swil Comp. (which also has the CASULTIES, DEVIATORS, and JESUS CHRIST). It's available for $3 ppd. to the Squat of Rot address. NUISANCE is going into the studio to record and EP or LP which will be determined by what they can afford. THE DEVIATORS '77 style punk, have a 7" out on Skene Records. They just played ABC. GROWING UP SKIPPER is an all female band that is starting to play around (with MRR columnist Jane Guskin). 1.6 BAND (w/ x-singer from BEYOND) have been playing a lot, they have a 7" coming out on Sun Spot Records out of DC. QUICKSAND signed to Sine (the Smith's label) for a big deal. GORILLA BISCUITS & SUPERTOUCH are back together. KILLING TIME, OUTCROWD, and AMERICAN STANDARD all have 7"s coming out on Blackout. BUGOUT SOCIETY have a new LP called *Sup Baby*. MIND's EYE (x-UPPER CUT & KILLING TIME) have a demo tape out. ANIMAL CRACKERS 7" is still available for $3 ppd. to Thrashing Mad/ 29 Perry St.#1F/ NYC, NY 10014. MEDICINE MAN is a new band w/Dave and Will from ANIMAL CRACKERS. CHAOS USA was a short formed project w/Gabba and Chaos UK and Joh, Roy and Vic, from NAUSEA. They put together a set of Chaos UK covers & played shows at ABC and the Wetlands to raise money to get Gabba home to England. There was some confusion with flyers, which said "Chaos UK". No, they're not coming here. However, Victor has joined Chaos UK in England.

Moving onto other things around here: A Central, the bookstore closed down at the end of the last summer, due mainly to the lack of support, which left them unable to pay rent and keep the space. They are looking for a new space, and have had benefits at the Living Theater. Currently, they are having Monday night things there, with the bookstore material, the cafe (vegan food), and various art exhibits. The Living Theater is on 3rd St., just east of Ave C. ABC No Rio is back on track after some confusion, we're now back to weekly shows (4 bands for $5 around 3pm every Saturday). Anyone that wants to check it out, ABC is located at 156 Rivinginton St., which is 2 blocks below E. Houston, between Suffolk and Clinton St. Neil is handling bookings now. Anyone interested in a show, especially summer touring band contact him at (718)383-6522. For show infor there is a line that gives info on all the shows in the area call OPEC SID (212)673-2743. Donny the Punk is trying to organize a punk coffee house at ABC

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for a weekly or monthly get together hand out. Anyone interested in helping out contact him at (212)565-0344. Reconstruction Records (201 E. 6th St. - between 2nd and 3rd Ave.) opened in December and is doing really well. It's kind of a combo of all the local distros who have in the past done tables at ABC, with much more all put into a stable place. The prices are all really good and there is new and used records, cd's, zines, t-shirts, etc. . . . It's really great to have a decent record store in NYC, as it's one thing that has been seriously lacking.

If anyone is interested in having good tattoo work done at a reasonable price contact Andy c/o Neil & ABC bookings. Appointments can be made if you're coming into town.

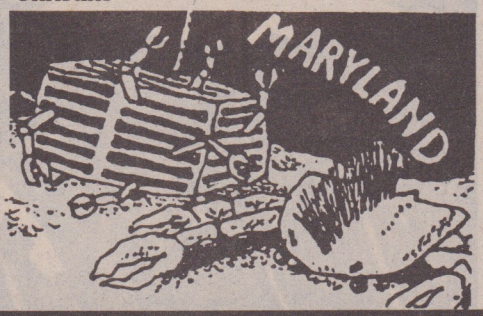
So as for what to do & where to go. Well as I said, no one really hangs out anymore, anywhere in particular. Where Tompkins Sq. Park once was you'll now find 10 ft. high fences all around (7 St-10 St. between Ave. A & B). They're talking now about reopening it this summer, with a curfew, we'll see.

Things are pretty dismal- but if you're coming into town and want to spend some money, I suppose you would want to check out some of these places. St. Marks Place (8 St. from 3rd Ave to Ave A) has an assortment of shops, where you can pick up some overpriced fading punk fashions, jewelry, t-shirts, etc. . . (the place has seen better days, and is generally annoying w/ gentrified yuppie shit) bit it is worth checking out. Venus Records is at 13 St. Marks, they don't have much punk of HC, and mostly have CD's anyway. Sounds across the street has a huge selection of used stuff where you can find some bargains occasionaly. Bleecker Bobs is on 3rd St., between McDougal & 6th Ave. They get a lot of new stuff, but it's generally pretty expensive. They also have a bunch of t-shirts and another t-shirt shop (Rock It Rags) on St. Marks. Second Coming Records is off 3rd St. on Sullivan (near Bleecker Bobs). They have an ok selection of records and CD's esp. imports.

As for some good food. . . Harry's Burrito is my favorite on 7th St. off 1st Ave. It's a small place, but they have awesome super vegetarian burritos. House of Vegetarian is an excellent chinese food place in Chinatown. And there are falafel and pizza shops on almost every corner. While you're at it, check out Ess a Bagel on 21st St. and A, they're the best bagels you'll ever eat, I guarantee it! Barwise - Monas on Ave. B between 13th and 14th St. is the most common hang out for the punks around here. In the summer, or on a good day there is usually a bunchof people outside drinking - punk chaos. Inside they have $1 drafts, a pool table an ok jukebox. Like everyting else, it's seen better days, but it can still be fun, and is worth checking out, especially on a weekend night. The Spiral is another bar with growing popularity. I've only been there once, to see YUPPICIDE, but they're doing pretty frequent shows in the basement of the bar (reminds me of the old Lismar Lounge) and well it seems to be a popular new hang out spot. It's on Houstan at Ave. A. (I'm starting to feel like a commercial). The Wetlands is a big environmental, political type hippy club that has all kinds of meetings and environmental action planning , and now they're doing Sunday shows 5-10 pm (all ages), which are going pretty cool. The Pool Bar (on Broadway at Bleecker) has once a month (approx.) shows booked by Kendry on Thursdays. They're usually pretty cool. Bond Street, right down the street, ocassionaly has a cool punky show. The Space at Chase (on 3rd Ave. between 12th and 13th St.) is another small bar/club that has some occasional good shows. The Pyramid was once a great place for shows, but now is mostly a gay bar. Every once on a blue moon, something comes up there. And CBGB's, well, they haven't been doing anyting punk or hardcore at all, but a whole punk of skins/punks hang out at the CB's pizza bar. Seaweed and Ralphy are merging the Direct Crime Channela and Squat or Rot to start doing shows at the Gas station on Ave. B between and 2nd and 3rd St. It's a sculptural place worth seing on it's own. The shows wills tart in May. Contact them through the Squat or Rot PO Box if you're interested in playing or want more info.

Fanzines seem to be the only thing I've skipped over. There are only a few these days. *Dear Jesus* has a new issue out from Sam which is available for $1.50 ppd. through Vermiform, (address already listed). #39 is in newsprint format and does not come with a record. *Leviathin* (done by Sean of Taste of Fear) should have another issue out really soon. Contact him at POB 365/ Canal St., Stn/ NY, NY 10013. Ralphy Boy's *Not Necessarily The News* is a punk zine w/info and shit on the scene and interviews. Issue #5 was a split w/ *The Womyn's Rap Sheet*. Both are available for $1 to the Squat or Rot address. The *Womyn's Rap Sheet* will not have another issue unless some interested women step forward and take over. If you're interested, contact them. *Radio Riot* is a free monthly 1-pager of info and news available for a stamp to c/o WRSU/ 126 College Ave/ New Brunswick, NJ 08903. And my zine, *Slug and Lettuce*, is a bi-monthly free news sheet of free classifieds, record/zine reviews and photos. Send a SASE for an issue to me at POB 2067/ Peter Stuy. Stn/ NY, NY 10009.

Well, that is about it for now. If anyone is interested in writing me or has questions, or locally wants something included in further reports - feel free to write. - Christine



And now it's time for a scene report from the underground scene capitol of the world - Baltimore. (Not!)

No actually, there is a scene here and there are bands, but unfortunately there aren't nearly enough venues.

First bands news:

MONKEYSPANK has just released their latest CD entitled "*Blue Mud*". I haven't heard it, so I don't know how to describe it. it's available through Merkin records (see address at the end of all this). Live they do thatthat funky punky kinda thang or whatever you wish to call it. they did some touring with NYC's Alice Donut, although I'm not sure how that went.

CLOACA is beginning to make a name for themselves. Although I dislike comparisons, you could describe them as Baltimore's answer to the Butthole Surfers, but probably better. Presently, they don't have anything available as far as vinyl, etc. is concerned, but that should change before too long. In fact a CD is planned for the future. They've been playing shows In NYC, (along with recording session with Kramer of Shimmy Disc) Baltimore and DC, the last time being with the Dwarves at the 9:30 club. CLOACA should not be missed live so if and when they show up in your town, definitely check them out.

STRANGER THAN FICTION, who have been around for a few years now, are becoming quite popular. they kinda combine a few different elements of music which makes them all the more interesting. Curious? Well, the presently have a cassette out called *Mother Fungus* which can be obtained for a certain price if you write them. See address elsewhere. Right now STF is currently playing out and trying to raise money to put out a CD. STRANGER THAN FICTION/ 6315 Candlewicke Ct./ Sykesville, MD 21784.

MUSTARD SEED MAGIC is a sorta new band that's been playing around having recently opened for bands like Bad Brains, and Murphy's Law. Soundwise they have that Redhotfaithnoaddiction touch rolled into one.

THE PILTDOWN MEN are getting bigger and bigger with each gig. They just played a pro-choice benefit and it was packed. They incorporate ska, funk, punk, etc. into their sound. they have a potential to go far if they keep at it.

BERSERK have been doing extremely well since the release of their single "Giant Robots/When I Think". They've been playing out of town a lot, including both the CMJ festival and New Music Seminar in NYC. The record is available through Merkin. In case you don't know BERSERK has that rock n roll sound reminiscent of the Buzzcocks, Dickies, Damned, etc. Look for a CD out sometime in the near future. this trio is definitely on their way to bigger and better things.

Also still around is BAZOOKA JOE (not the SC band). They've been playing their brand of grunge, garage rock for around five years now at least. They have so far, a 12" EP called "2/3" which is available through Merkin. Merkin Records/ 301 E. Biddle St./ Baltimore, MD 21202/ (410)234-0048.

And last but not least is LUNGFISH.

Scene reports

CLOACA
p: T. Percevecz

They're the only Baltimore band with an LP on Dischord. It's called *Necklace of Heads* and is currently available. They just played a benefit in March and at least 200 people showed up. Quite a turnout.

As far as band breakups are concerned, two of Baltimore's best known hardcore acts are no more. RED DIE #9 & KRACK are now a memory due to reasons too numerous to list.

New B-more bands include Q (ex- ALL MIGHTY SENATORS & GOLDEN SOUND AXIS) SICK, ACME, MESSIAH COMPLEX, PRODIGAL, POSTMAN, W.O.D., SPOT, FURNITURE FALLING DOWNSTAIRS, LIQUOR BIKE.

Now onto the club situation. Well as it stands now, the Hour Haus and the Jar are the two places where touring band scan play. otherwise it's wherever a show can be put on.

There was the Polka Inn, but that closed for reasons I'm not sure of.

There is the Rage, but that's a cheezy heavy metal club that's into booking alternative bands only to make money. So unless you're C.O.C., Murphy's Law, Bad Brains, etc. Small touring bands need not apply. The door price is rarely below $10.00. the Agnostic front show just held recently was $15.00!

As far as the phone #s are concerned I don't have the number for Hour Haus but the Jar phone number is (410) 528-1929. they've hosted such acts as: Victim's Family, Cop Shoot Cop, Alice Donut, God Bullies, Samiam, Cows, etc. Word of warning: this place is really small (capacity is 150, maybe!!!) Now I'm not sure how long this place will last, but so far so good. Bands don't be surprised if you call and they say "No more shows." It happens all the time here.

On the subject of Indy publications there are a few floatin' around that i can think of. *Toxic Flyer* has been going around for a little while now. No. 5 is out now. Interested? Write To: *Toxic Flyer*/ PO Box 36401/ Baltimore, MD 21286.

Gut Bag is brand new w. issue 1 to its credit so far. I haven't come across a copy of it yet, so I don't know what it's about. The address is PO Box 36401/ Baltimore, MD 21286.

Last but not least around these parts is *Foster Child*. Issue #10 is out featuring interviews with Helmet and BERSERK, plus the usual review, etc. Send a buck to Foster Child/ 7635 Marcy Ct./Glen Burnie, MD 21060.

Well I believe that covers everything (I hope.) My apologies to any bands I left out. Later,
Jeff Stefanowicz/ 3302 Keswick Rd./ Baltimore, MD 21211

Hello, this is Jae from *Behind The Wall of Injustice* fanzine. Before I go into the scene report there's something I want to get off my chest. I'm really disgusted with all this gang violence crap. I live in Orange County, which is about a half hour away from Los Angeles. O.C. is already getting influenced by L.A. gangs. Gangs like Crips and Cholos that are always in the news doing drive by shootings and killing innocent people on the streets. Even hate crime is going sky high. Lately on the news they were showing victims of hate crimes. There's been Japanese bashing going around due to some stupid business reasons. I'm a Korean, a lot of black people are attacking Korean people and vandalising their shops as well. Why? Due to some Korean lady who shot a black girl in a grocery store. They both got in a confrontation because the lady thought she was stealing something and a fist fight broke out between both of them and when the girl walked away, the lady pulled out a gun from underneath the counter and shot her. It's really sad. Now the judge from the court just put her on probation, there has been a lot of anger going on in the black community. It's so stupid why they have to blame it on someone's skin color instead of judging people individually. Anyway, me and my dad still go to Koreatown in Garden Grove, things are going ok now. If you are a victim of a hate crime or want to support an anti-racist group, contact P.A.R.T., they put out a great newsletter. People Against Racist Terror/ Turning The Tide/ PO Box 1990, Burbank, CA 91507.

Now to the alternative music scene. MEDIA CHILDREN did their last show with CHARLOTTE WAGNER, AUTONOMY and RESIST AND EXIST at the George Washington Community Center in Anaheim. The door price was $5 but we dropped it to $4 because Stereo Taxic Device was cancelled. Stereo Taxic Device is an anti-vivisectionist industrial band from Los Angeles. Anyway, at their last show Food Not Bombs served free vegan food. Autonomy showed films on racism. There were tables set up by organizations such as: Orange County People for Animals, Hunt Saboteurs, G.L.O.B.E., S.P.A.R.K. (Student Promoting Animal Rights Knowledge), United Anarchist Front, etc. We broke more than even at the gig so we're planning to put on more gigs there.

There is a cool goth band called EX VOTO. One of the member from that band is doing a benefit for O.C.P.A. She's putting out an "Artists For Animals" show at an art gallery in Fullerton called Ipso Facto. If you want more info about this contact:Linda/ Ex Voto, PO Box A.E., Garden Grove, CA 92642. Artists for animals is currently accepting submissions. Work should reflect the artist's feelings toward animals and their treatment by our society. Here the anarchist punk scene has much improved, even theirs a small factions of us. A lot of punks are going vegan, switching to cruelty free products and even boycotting leather clothing as well. Plus now were looking forward to work with alot of positive industrial bands. Recently we just had another unity picnic at the Pine Tree Park in Tustin. Their was about 60 people there. At picnics we have vegetarian potluck, distribute zines, tapes, and sometimes play games as well. FINAL CONFLICT is back in case many people thought they were no more. Ron is still singing for them and they've been doing shows, they should be releasing something in Nemises Records. Other good positive punk bands around from Southern California is: DOGMA MUNDISTA, GOLPE DE ESTADO, EMPIRISMO, LITMUS GREEN, TOTAL CHAOS, etc. Lately I've been hanging out at Techno-Industrial clubs a lot. I have couple of good friends who are in some industrial bands like PAGAN RENEWAL and CONIC REACTION. I distribute their demo tapes. So if anyone is interested write to me because I run an Independent Alternative Tape Library. My address will be bottom of this scene report. Food Not Bombs is still going on every Sunday. We feed about 200 or more homeless people in Long Beach. We really need volunteers who can serve food and wash the dishes. If interested please call (310)433-0937.

Hunting season will becoming up. Theirs a group called Hunt Sab's who goes out and does direct action against hunting. For their news letter or info on their upcoming actions write to: Hunt Saboteurs, PO Box 2102, Ana-

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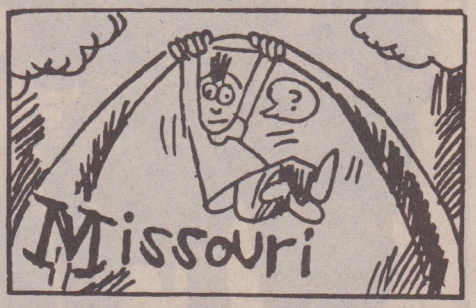
heim, CA 92814. If you are interested on attending animal rights demonstrations. Here are few hot lines: Orange County People For Animals (714)751-OCPA, Last Chance For Animals (310)271-6096. Other useful address: Sea Shepard, Box 7000-S Dept.A, Redondo Beach, CA 90277. P.R.I.S.M. (anti vivisectionist, human health group)PO Box 1305/ Woodland Hills, CA 91365. United Anarchist Front (puts out protest, newsletter, ect) PO Box 1115/ Whittier, CA 90609.

Anyway we're planning to put out another free show at a park. Any alternative bands please get in touch with me if you're interested. Right now we have some money saved up from our benefit gigs. We're planning to put out an Alternative Music Center in a warehouse in Orange County. A lot like Gilman St. We're still raising money for the hall. This will be a place were people can meet, hangout, communicate and see various alternative bands at a low door price. Our next benefit show will be with S.T.G. and GEKO. If there are any other alternative bands who's interested in doing a benefit gig for the O.C. Alternative Music Center, please get in touch with us. We're also looking for volunteers who will work at the door, tables, distributing flyers, clean up afterwards, etc. Any ideas about the center is welcome. Punk is still a movement, a movement of social change! Lets all work together for a better tomorrow! It's time to unite, Solidarity! From: Jae, PO Box 6188, Fullerton, CA 92634 (enclose s.a.s.e. for reply).

Here are some more contact addresses: *State Control Fanzine* /RESIST AND EXIST c/ o Chris, PO Box 6224, Anaheim, CA 92816. *Anubis Fanzine* c/o Lisa, PO Box 1253, Placentia, CA 92670. *System Opposed Fanzine* c/o Camille, PO Box 1857, Tustin, CA 92680. *Accion Direct Fanzine* c/o Benjamin, 844 La Veta Ter, Los Angeles, CA 90026. *Dissolution Fanzine*, 3806 S.Flower #A, Santa Ana, CA 92707. *T.T.U. Fanzine*/ Mass Media Records, P.O. Box 2692, Costa Mesa, CA 92626. Mass Media Records is releasing DAN EP "Can you dig it", a North American pressing. Also a double 7" from SOCIAL OUTCAST and a full RESIST AND EXIST album. Write to them for a mail order catalog. *LD50 Magazine*, PO Box 1168-572, Studio City, CA 96104.



Welcome to the land of bog swamps, trailer courts, four wheel drive monster trucks, beer guzzlin' rednecks, and earthquake hoaxes. This is my first attempt at one of these high standard reports so bear with me and I'll make this as painless as possible.

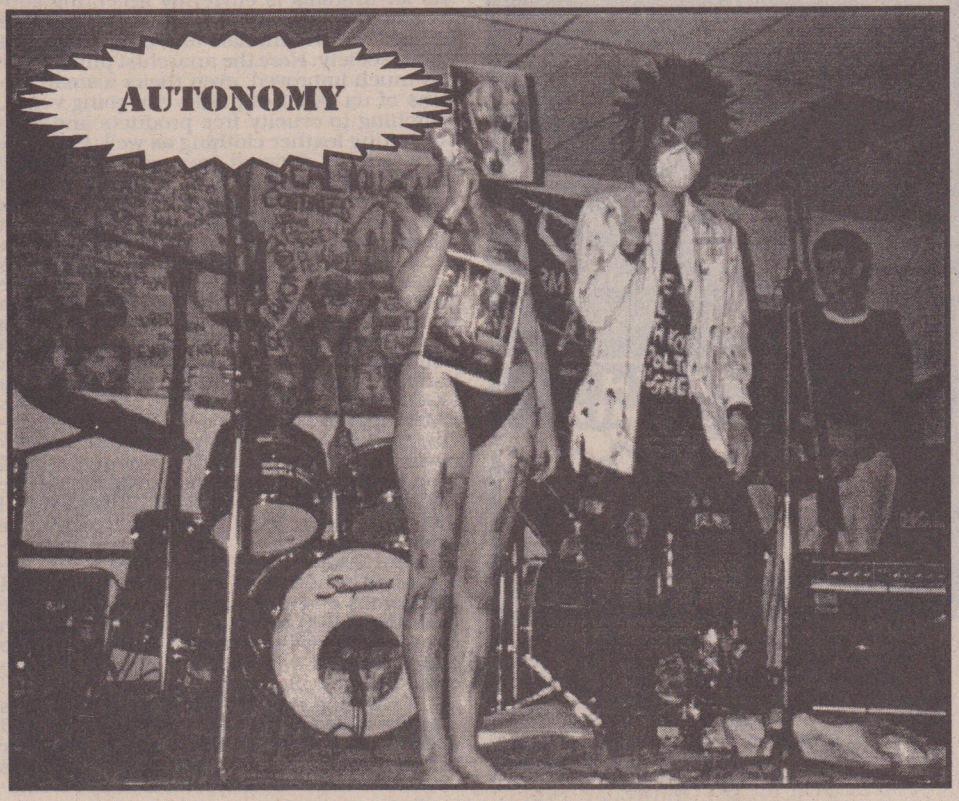
In the St. Louis ULTRAMAN are long gone, but several different projects have surfaced from the break up. Bassist John Jon has took up playing for VOICE OF GOD, a real groovy industrial noise bunch. Rob, Mark, and Rick have formed a new band called BENT, who would be best described as a melodic blend of Pegboy, Samiam, and Jawbreaker. Rob is also the mastermind behind Scrap Dog Records. Past vinyl ventures of the label include 7" releases by THOSE ONE GUYS, SNAKE RANCH, and JUDGE NOTHING. Rob is also currently working on a video compilation of local footage entitled *Critical Mass*. Information on BENT and other forthcoming projects can be obtained by writing to: ScrapDog Records/ 12013 Monter Dr./ Bridgeton, MO 63044.

STRUCTURE and SHORTCUT have broken up as well as THOSE ONE GUYS. RUBBERNECK is a new band that remind me of a drunker version of Murphy's Law. DAZZLING KILLMEN are still around playing their brand of pounding smash-o-rama. They can be contacted by writing to: Sawtooth Records/ PO Box 215/ Wood River, IL 62095.

Clubwise, it's pretty much the same sob story but the grand news is that the grand poohbah of punk rock promotion, John Green, has started putting on shows again at Club 367. For booking at 367 write to 9973 Lewis & Clark/ St. Louis, MO 63136 or call (314)868-3419. Other clubs include The Links Club, 408 N. Euclid/ St. Louis, MO 63130 or call (314)-367-1900. Cicero's Basement: 6510 Delmar/ St. Louis, MO 63130 or call (314)862-0009. You may want to also give Tim Jamieson a ring at (314)429-7040, he puts on shows from time to time.

Storewise in St. Louis is pretty grim with no new stores but the older ones still hangin' through these tough times and handling great merchandise. Vintage Vinyl carry a boss selection of new & used vinyl, shirts, buttons, stickers, etc., etc. They are located at 6610 Delmar in the U city loop. There's also Hullabaloo at 1556 S. Broadway/ St. Louis, MO 63104. These folks specialize in ruler punk rock clothing and accessories. Write to get on their cool as shit mailing list.

Moving along to the west side of the state in Springfield is a really cool band called SLUGWORTH. If you're into Big Drill Car you'll love these guys. THE SKELETONS and PUBLIC ASSASSIN have been playing a few shows as well. Dave is still putting on shows

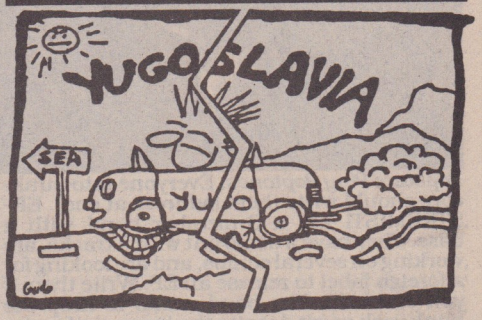


at the Commercial Street Club. Contact him at 1044 W. Walnut Apt. B/ Springfield, MO 65806 or call (417)864-7052. Leave a message.

In Columbia, local rock gods DITCH WITCH have released a 7" on Faye Records and are currently working on another vinyl project. If you're into that melodic, big guitar sound, check these guys out in Speaking of Faye Records, they are the most recent of independent labels to specialize in promoting local talent. Their 7" projects thus far include CURRER BELL, DITCH WITCH, THE BOORAYS, and DREAMS ABOUT GUNS. Contact for these bands should be directed to: Faye Records/ PO Box 7332/ Columbia, MO 65205. Richard King is still putting on shows in Columbia at the legendary Blue Note. For booking write to 17 N. 9th. St./ Columbia, MO 65201 or call (314)874-8889.

Brookfield, Missouri residents ALL have recently released a single that's entitled "Dot" with a full length LP to follow, (both on Cruz Records), and are currently touring the country. The band can be contacted by writing to: ALL/ PO Box 441/ Brookfield, MO 64628.

As for zines, there's some pretty good stuff going on. *Cloudbreak Fanzine* is a half size Xerox type thing done by Eric. Most of the bands featured are straight edge and there is also lots of info pertaining to animal rights and vegetarianism. Available for 60¢ or trade to: *Cloudbreak Fanzine*/ 834 W. Deerfield/ Springfield, MO 65807. Another good half size dose of punk rock journalism comes in the form of *Words Away Fanzine*. This one is done by my pal Lonnie down in Poplar Bluff and is available for a ppd. price of $2.00 by writing to: Lonnie Davis/ 1806 Sanders/ Poplar Bluff, MO 63901. Both Lonnie and Eric are into helping set up shows as well so drop 'em a line. And last but not least is my zine, *Bouncing Casket*. Issue No. 5 is still available for a ppd. price of $2.00 and includes stuff on HOOBLEDEHOY, ULTRAMAN, DITCH WITCH, and Game Face, reviews, the usual. I'm also into helping bands who are passing through the area with shows, crash, and grub so drop me a line at: Bouncing Casket c/o Mike B.C./ 104 Wilkinson/ East Prairie, MO 63845 or call (314)649-2806. Now go bounce!



New Yugoslavia is formed by two remaining republics (Srbija and Montenegro), after the secession. By Sunjka and Gvido.

The undergound scene in Srbija has grown quite a lot in 1992. So many gigs have happened (regularly we've had them Wednesdays and Sundays), so many bands have been active, and zines being quite active too. General attitude is we hadn't had such a good movement ever since 1983.

Without much going through the personal tastes, I would like announce that KBO! surely deserve the most attention of all Srbian bands. They've got 2 LP's and their thrird one is on the way to be out on a French label, also will come out on compact disc. and being played outside Yugoslavia too, in Austria, Holland, Hungary, Greece and more. Next, from the same town of Kragujevac comes DEAD JOKER. Till now they have released 2 cassettes calllng lt "cannibalistic metal" I hope loads of readers remember the name BRAINSTORM. They have been reformed by Gvido and already had a few practices, planning a studio demo very soon. The new band plays melodic haracore mixing it with anarcho-punk lyrics. The grindcore sound had been unmistakable overtaken by URGH!, a 5 piece band sounding like Extreme Nolse Terror. They have 2 demos out and plans are to put out a tape on their own. To stay in touch with grindcore bands from Yugoslavia why not contact an all female grindcore thrash band called PMS. They did only a few gigs, don't look like punks or grinders, just normal outlook but play 'noise'. VRISAK GENERACIJE (you've had already a chance to read about them in MRR) are from Novi Sad, and after 9 years of existence they have again recorded a new 9 song demo, to be hopelully out on an LP. DEAD IDEAS, whose record review should be in either this issue or the next one, is playing quite regularly. If you like good hardcore with female vocals, try to get the EP *Welcome To The Abyss*.

When we talk about the activities on the live scene, EX-CESS is another band worth hearing. Not by their choice, they've been involved in the civil war but now they're back together. They have a tape out called *Playback* and have been featured on a comp LP

Popstars Play Poptones. Everyone into punk-core should write them (address at end). EKSTREMISTI are a 3-member band with a bass. They have a demo out with 4 tracks, are working on several comps, and are looking for a foreign label to release an EP. Write them if you can help. The band wants to keep the punk rock spirit despite the inner confrontations that may occur in the scene. ATHEIST RAP, as you can gather from the name itself, plays rap but mmixesit with a hardcore sound, from Novi Sad. FIGHT BACK is the new band formed by the members of CODEX OF DEATH and MARSHALL'S KIDS. Good psychedelic kind of sound, hardcore punk, like RKL. Planning a demo soon, should be interesting to hear. S.M.F. (Sick Mother Fuckers) are another band from Belgrade, are still playing thrashmetal mixed with fun lyrics. The way of lyrics and writing is strange to anyone not knowing the local habits and attitudes. I find it hard to describe what it is.

OVERDOSE, reinforced by Djura, ex-guitarist of Brainstorm, are now celebrating 4 years of existence. Their music is a combination of house and industrial rhythms with lots of sampled material, hardrock and grind guitar noise, no similarity to Godflesh though. In the pipeline is the CD and a few gigs.unfortunately, like Excess material their old material will never see daylight as vinyl, as it's in hands of Croatia Records. That "old" material was supposed to have been out a year ago; now the vinyl is probably melted for other purpose, although the project was already paid for. E.H.E.s demo is quite a good one. Their tape review should be in this MRR issue or the next one

Skin-oi scene is also strong. RITAM NEREDA have put out a tape *Nikog Nema* which is a real powerful oi release, out on Ghost House. The same band has also a tape out through *Predskazanje* fanzine. G.B.B. (Generation Without a Future) are younger than RITAM NEREDA, but not less successful. They have a 4 track EP on their own label, distributed by *Predskazanje*. Also a band into oi using a trumpet in addiiion to the general sound is DIREKTORI from Belgrade. They're one of the best local oi/punk bands at the moment. Good political lyrics and raw oi-punk, soon to be a tape out by *Predskazanje* fanzine. Watch out for that. SAHT, another oi/punk band, also from Belgrade, has a tape out on o11/93 Tapes and have been recently on the TV with a song "Discofish". Into Cockeny Rejects, Peter& Test Tube Babies and good oi' sounds.

Labels: We have a few distributors/ labels that are trying to cover the whole Srbian scene. Intermusic is the oldest, formed out of No Time To Be Wasted Records and No Profit Tapes. Apart from 12 tapes and 3 vinyl releases (CRIST EP, *Step By Step* comp EP, and BRAINSTORM EP) last year, they have become more of a distributor this year.

Start Today are from Novi Sad, and up to now 3 releases have come out: KBO! LP, EPIDEMIC ZONE EP, and DEAD IDEAS EP. When the civil war had started, they had the most trouble. Mateial sent off to Zagreb to Jugoton Records (now Croatia Records) were printed and pressed, but never were released. Those are the ATHEIST RAP EP and the OVERDOSE mini-LP.

Dedalus comes from Belgrade and they have a comp LP *Popstars Play Poptones* plus a book called *Punk U Yu*. They also have 3 tapes out and are planning to put out a tape by DIREKTORI.

U.P.C. is firmly a tape label who did a couple of comp cassettes by Belgrade punk/ hardcore bands.

Four tapes have been put out by Belgrade Hroniks, who have covered the scene in the past two years. 33 bands have appeared

on those comps.

011/93 is the youngest tape/cassette label in town, and to date have 2 tapes out, one by SAHT and the other one by POBUNA.

Media: on some of channels there is a lot going on, especially if we talk about TV spots of independent bands, punk bands SAHT, EX-CESS and more have been represented to the viewers.

Radio stations: "Thrasher" is still going on and plans are to have two hours show instead of the present one show a week. For the play list, tape of the show and more contact Gvido. Promo copies are welcomed as always for airplay and a review in the show The radio's p.o.box has been changed, so until you hear from me again please use Intermusic's address.

Labels:
Intermusic/ Goce Delceva 11/1/ 11070 Novi Beograd... Start Today/ Maks RnR/ Skerliceva 7/ 21000 Novi Sad... Dedalus/ Pavlov Dragan/ Nar Heroja 10/42/ 11070 Novi Beograd... U.P.C. Tapes/ Sunjka Dejan/ Ul. 80/ Nova 1/12/ 11030 Beograd... 011/93 Tapes/ Djordjevic Srecko/ Milana Sar-

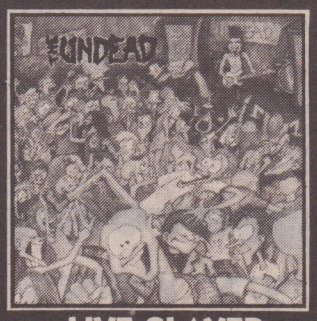
Political news: We haven't been allowed to leave the country without a special permit by army authorities for 7-8 months. We are cut off from the present borders, so no traveling until the new government decision.

Here are some addresses you might want:
Bands:
KBO/ Vojinovic Aleksandar/ Por. Spasica i Masere 1/ 11103 Beograd... URGH!/ Ruzic Dragoslav/ Kralja Milutina 13/ 11000 Beograd... VRISAK GENERACIJE/ Jandric Predrag/ Caki Lajosa 31/ 21000 Novi Sad... DEAD IDEAS/ Komnenic Jelena/ Crnotravska 13 b/ 11000 Beograd... EX-CESS/ Maksimovic Sasa/ Nehruova 78/58/ 11070 Novi Beograd... ATHEIST RAP/ Gojkov Stevan/ M Curinova 70/ 21000 Novi Sad... RITAM NEREDA/ Petronic Slobodan/ Bul. Avnoja 37/ 21000 Novi Sad... G.B.B./ Cinkocki Vladimir/ Balzakova 18/ 21000 Novi Sad... DIREKTORI/ Pilipovic Miroslav/ Pozeska 65/ 11030 Beograd... SAHT/ Rogic Aleksandar/ Djure Salaja 5/ 11000 Beograd.

ca 4/ 11030 Beograd.
Fanzines:
24 Hours/ Strahinica Bana 43/2/ 11106 Beograd... *Shaved Women*/ Tomasevic Andrea/ Nova Skojevska 67/ 11090 Beograd... *U Mojim Ocima*/ Paunovic Oliver Dzbijedica 10/49/ 34000 Kragujevac... *Kerosene*/ Delibasic Pedja Veljka Vlahovica 8/ 11420 Smpalanka... There are 6 more, if you want to contact them please use Intermsucic's address.

Thanks.

THE UNDEAD



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Now that that's out of the way, if anyone wants to be able to order records and not have to worry about getting ripped off like they would from Temperance Records they should send a stamp for my list. "Nails in the S.E. coffin" - fuck, I'm the living dead.

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[illegible]

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[illegible]

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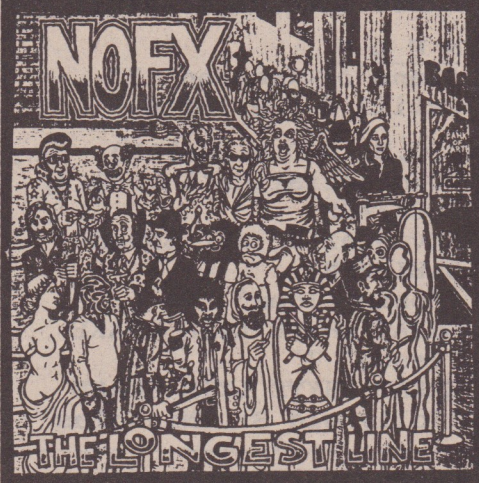

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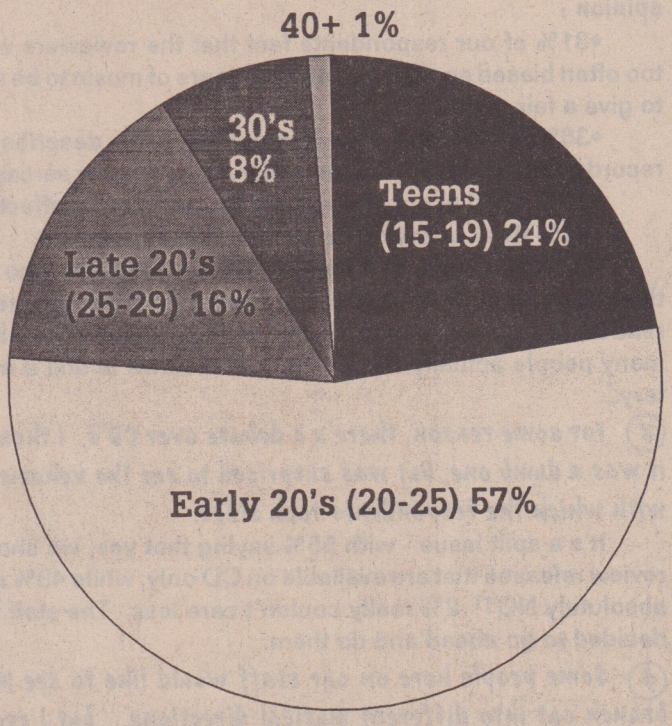
MRR Questionaire #2: The Results

OK, here are the results of the "What Do You Think?" questionaire we ran back in issue #105. The responses numbered just over a hundred and fifty - about half as many as the reader's poll done three years ago. This survey was for me a learning experience - not only did I learn your opinions on topics concerning MRR, I also learned how hard it is to put together an effective questionaire. I'd like to thank you for doing your best to answer questions briefly, making it easier for me to tabulate the responses. Those of you who insisted on writing long essays were wasting your time -- if I was in a shitty mood, I just threw them away.

(1) *The first question I asked was your age - just to get an idea what age group we're dealing with here. I broke it down thus :*

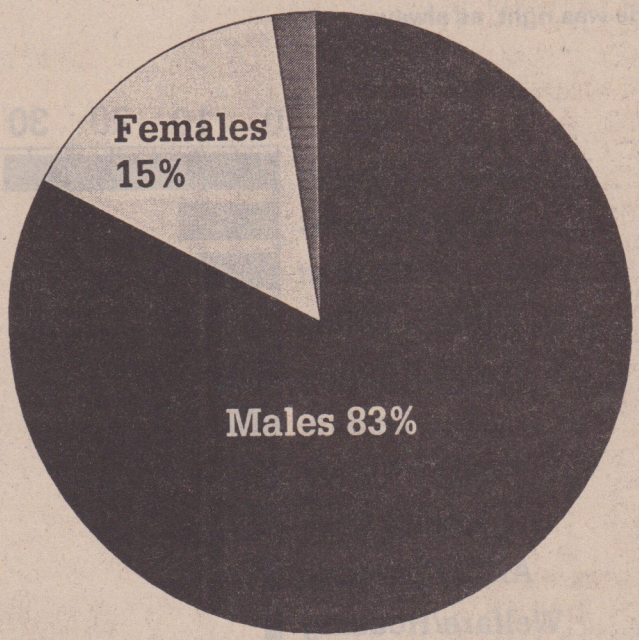
•Teens (15-19)	24%
•Early 20's (20 - 25)	57%
•Late 20's (25-29)	16%
•30's	8%
•40 +	1%

The median age peaked between 19 and 23, with 51% of the respondents being "college age".



(2) *Next, I wanted to know your gender. Some people were offended by this, refusing to answer or asking "Why does it matter?" As you'll see, I used this information in breaking down the responses to questions 5 and 6.*

Scary, but true - as in the last survey, women were outnumbered nearly 6 to 1. Males made up 83%, Females 15%, and 2% declined to say. However, we have to remember that this is not a ratio of male to female readers of MRR, but the ratio of *survey respondents.* There may be reason to believe that men are more inclined to voice their opinions and answer the questionnaire. One thing I did notice - several male respondents felt compelled to clarify that they were "Straight Male". Don't ask me why. No females made any mention of sexual preference, and no one said they were "unstraight".



(3) *How long have our respondents been reading the magazine?*

•Less than a year	5%
•1-3 years	38%
•4-6 years	34%
•7-10 years	35%

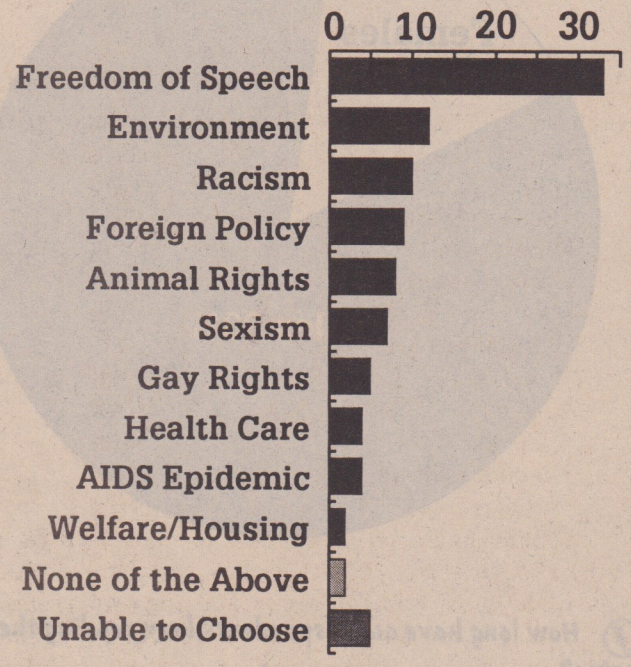
14% have been reading since the first year, many from issue #1. It seems that most of you stick with us for awhile, but there's a steady influx of new readers to replace those who outgrow us.

(4) *"Which of the following topics most concerns you?" This was a tough question - most respondents were unable to narrow their choices to anything I could tabulate as a straight percentage. What I did was record everything, and then tally the results as percentage of "votes" - so at least we can see which topics were most popular. Here's the list again - in declining order of interest:*

•Freedom of speech/expression	33%

- •Environmental issues 12%
- •Racism 10%
- •Foreign policy 9%
- •Animal rights 8%
- •Sexism 7%
- •Gay rights 5%
- •Health care 4%
- •AIDS epidemic 4%
- •Welfare/housing 2%

2% of the respondents said that none of the above concerned them, and 5% said that they were unable to make a choice as all topics were equally important. We have Jeff Bale to thank for the number one choice -- freedom of speech and expression. He came along after I'd already laid out the entire thing, bitching and yelling "Well! I guess she just doesn't think it's worth mentioning!" and put it in there for us. He was right, as always...



(5) *The "Chycks are People, Too!" section has been one great controversy since the beginning. In the poll, however, it was generally well-accepted.*

Overall: 91% said it was a worthwhile thing, while 9% thought it to be waste of space.

I thought it would be interesting to break it down into genders:

- •Men who approve 90%
- •Who dissaprove 10%

That margin narrowed a bit with the women's responses:

- •Women who like it 96%
- •Those who do not 4%

(6) *The "Chycks" section was born out of the opinion that women are under-represented or ignored in the punk community. The margin of disagreement widened a bit in reponse to this question - "Do you think women are ignored or under-represented in the scene?"*

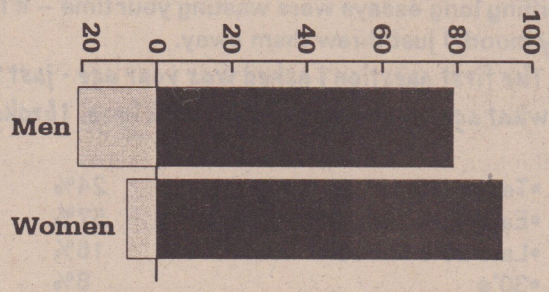
Overall, 85% said yes, while 15% thought not. Once again, I separated the male responses from those of females.

- •Men who said yes 79%
- •Men who said no 21%

The chycks themselves were more in agreement.

- •Those chycks who said yes 92%
- •Those who said no 8%

A lot of people who felt that women are ignored or under-represented said "But maybe if they'd *do* something, that wouldn't be the case."



(7) *We've been trying to improve the record reviews, adding some record covers for graphic appeal and re-evaluating the assigning of records to reviewers. In your opinion:*

•31% of our respondents feel that the reviewers were too often biased against a particular genre of music to be able to give a fair review.

•36% felt that the reviewers don't actually describe the record being reviewed, but instead try to be witty or sarcastic.

•26% say that our reviews are too short to be effective.

•41% think our reviews are just fine as they are.

It occured to me that many of the respondents who say they have no complaint with the record reviews may never read them because they're not interested in them, so just how many people actually *like* our record reviews is still a mystery...

(8) *For some reason, there's a debate over CD's. I thought it was a dumb one, but was surprised to see the vehemence with which the respondents took sides.*

It's a split issue - with 55% saying that yes, we should review releases that are available on CD only, while 43% said absolutely NOT! 2% really couldn't care less. The staff has decided to go ahead and do them.

(9) *Some people here on our staff would like to see MRR branch out into different musical directions... but I really don't know what they have in mind exactly. Still, we figured it would be interesting to see what you thought of our covering a greater variety of music than just hardcore.*

•41% said that they wouldn't mind seeing us cover a variety of music. From the comments some of you wrote, I gathered that while some respondents really would like to see more diversity, most said it would be OK simply because it's

our zine and we should do what we feel like doing. Thanks, we will.

•57% however, were very protective of MRR, and do not want to see us cover different types of music. They seem to think we're considering becoming the next *Spin* magazine.

•Once again, 2% don't care what we do.

(10) *The ad policy has always been a vulnerable spot and a point of contention for those who notice we run GG Allin ads while turning down others. I asked you "Do you agree or disagree with the following statement - 'It is the responsibility of MRR to accept ads (classified or display) that may contain sexist, racist, homophobic, or fascist material regardless of any offense it may bring against the staff or certain readers.'?"*

•22% agree - these respondents feel that to discriminate against any view would be censorship.

•77% disagree - but that could mean either the respondent doesn't want to see offensive material, or they think we should do what we feel comfortable doing.

That raises an important question - whose zine is this, anyway? Do we have a "responsibility" to the scene to be either politically correct or to carry advertisements from different factions?

(11) *Maybe I was just being obnoxious when I asked if you thought MRR was "Too 'PC' (dogmatic) or not 'PC' enough" - because I can't really imagine anyone saying "Oh, please, could you be a little more dogmatic?" Anyway, here's what the numbers gave us:*

•29% think we're too politically correct for our britches.

•9% wish we were more dogmatic.

•63% think we're cool just the way we are.

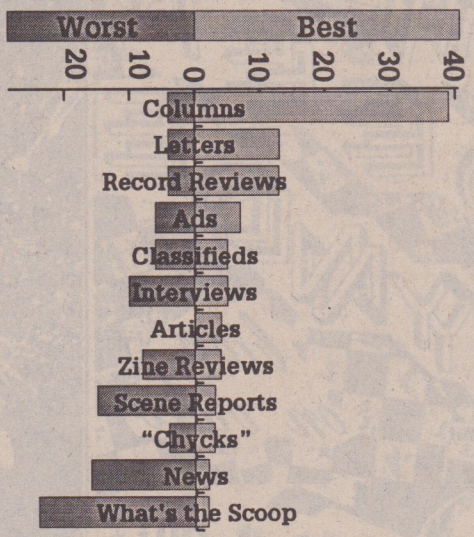
Basically, the question came down to, "Are we too PC?" and most of you thought not.

(12) *I asked how you feel about the theme issues and asked for some suggestions for future themes.*

92% of our respondents like our theme issues and want to see more of them in the future. We've been working on doing just that, and of the countless suggestions you gave us for future topics, several are already underway.

(13) *Out of a long list of every section of MRR, I asked you to pick a favorite. I forgot to say "Pick just one!" so, this was a hard one to tabulate. So, I did it the same way I did question four - added up the total number of "votes" in all, and then figured out a percentage. Here's the list again, in order of preference:*

•Columns	39%
•Letters	13%
•Record reviews	13%
•Ads	7%
•Classifieds	5%
•Interviews	5%
•Articles	4%
•Zine reviews	4%
•"Chycks"	3%
•News	2%
•What's the Scoop	2%



(14) *Just so we could pinpoint exactly which sections were least popular, I asked you to pick your least favorite section:*

•What's the Scoop	24%
•News	16%
•Scene reports	15%
•Interviews	10%
•Zine reviews	8%
•Ads	6%
•Classifieds	6%
•Letters	4%
•Columns	4%
•"Chycks"	4%
•Record reviews	4%
•Articles	0%

What's the Scoop got attacked the most, with comments to the effect that it's "Stupid." I think it's cute, but I guess it's just not dogmatic enough for our readers. A fair proportion of our readers don't like the news - and from the comments, I gathered that you either find it boring or not informative enough. Scene reports have been a point of contention for some time now. They're not terribly popular with a lot of our readers, and we've felt that they're one of the weaker aspects of the zine. We feel that the scene reports are vital for including the reader's scenes and viewpoints from all over the world. So, rather than just scrapping them, we've been trying to solicit higher quality reports. They've been showing some improvment. Same for the interviews, and the articles - although no one had any complaints about those.

So, there you have the results and highly scientific summary of our second reader's survey. We can only hope that you find it as informative and interesting as we did. There's going to be constant change and evolution here at MRR, and it will always be with regards to what you need and want from us. I'd like to thank those of you who took the trouble to respond to this survey. Gathering and tabulating the results was no picnic, but it was well worth it. - Katy

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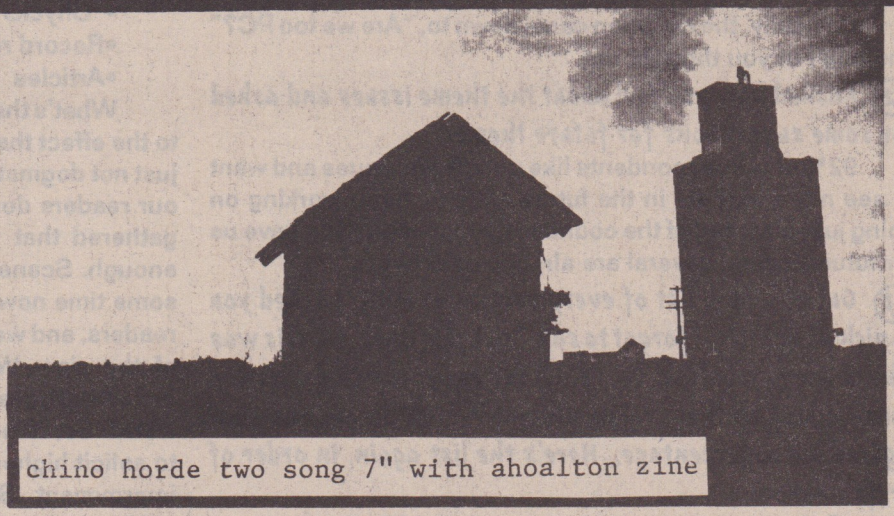

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Sun 12: Saint Paul, MN: Speedboat/ Motoroil
Mon 13: Off
Tue 14: Missoula, MT: w/ The Banned
Wed 15: Spokane, WA: Mother's Pub
Thu 16: Seattle, WA: Rckndy
Fri 17: Portland, OR: X-ray Cafe w/ Mule
Sat 18: Berkeley, CA: Gilman St.
Sun 19: Oakland, CA:
Mon 20: Los Angeles, CA: Jabberjaw
Tue 21: San Diego, CA: The Casbah
Wed 22: Salt Lake City, UT: To be announced
Thu 23: Denver, CO: To be annonced
Fri 24: Lawrence, KA: Outhouse w/ Clutch
Sat 25: Little Rock, AK: To be announced
Sun 26: Memphis, TN: Antenna Club
Mon 27: Huntsville, AL: ?
Tue 28: Athens, GA: ?
Wed 29: Columbia, SC
Thu 30: Charlotte, NC: To be announced
Fri 31: Norfolk, VA: Crossroads Cafe
Sat Aug 1: Washington DC: Mountain Lodge
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Write The Deviators: 32 Saint James Place
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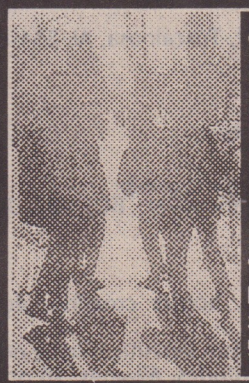

CENTURY 21

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JULY

14 Rapid City
15 Sioux Falls w. Libido Boys, All You Can Eat, Face Of Decline and Gauge
16 Minneapolis at THD House
17 Mankato at a Lake
19 Madison at da Fang Gang house
20 Milwaukee in some basement
21 Aurora at Drunk Rock House
22 Chicago at McGregors with Four Walls Falling
23 somewhere in Illinois or Louisiana*
24 maybe Kansas*
25 Oklahoma*
26 Denton †
27 Dallas at Easy Street Theatre w. Voice Of Reason
28 Austin at the Cavity Club
29 El Paso
30 Albequerqe†
31 Santa Fe

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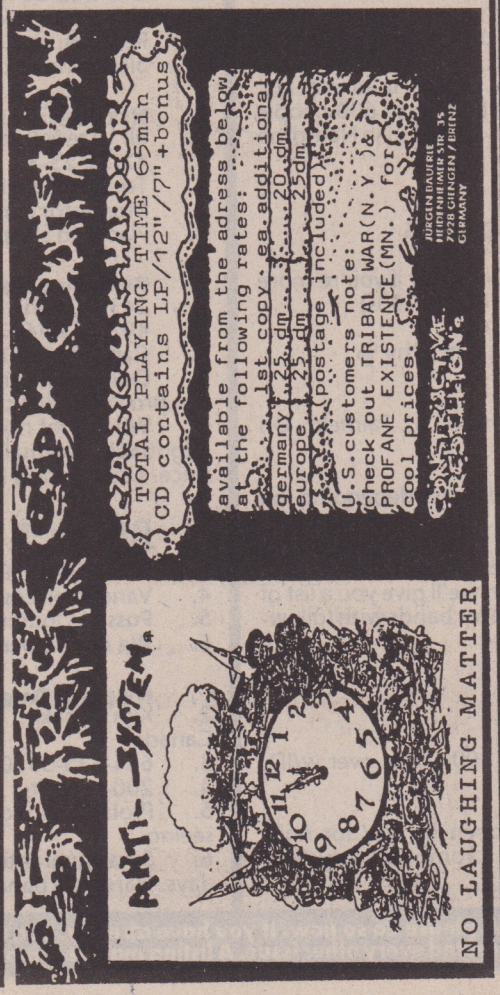
AUGUST

1 Tucson at downtown Performance Center w. Dirt Clod fight
2 San Diego at Che Cafe
3-5 LA/ OC area *†
6 LA
7 Berkeley at Gilman St.
8 Bay Area *
9 Oakland at your Place Too w. 8 Bark
10 San Jose at Marsugis
11 Ashland
12 Corvallis
13 Portland at Satiricon†
14 Seattle at OK Hotel†
15 Olympia
16 Spokane†

* means we need help getting a show ; † means we aren't quite sure yet
If you can help us out with a show, give us a call at (719)473-2647 (ask for Dave)



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4. Clubs, community centers, warehouses, Elks lodges, wherever. 50-5000 person capacity. Try to book at least 2 weeks in advance so I can get you a place to play (in Globe or Phoenix area).
5. Food is guaranteed. I'd also appreciate any bands that can stay in town (my house) that night so they can meet and talk to the locals.
6. After I figure out costs, I'll make sure you guys get a good share. Send demo so I can show guys what you folks sound like. Good promotion (radio, flyers, etc). C'mon and give Globe a try.

1. Genocide Productions
2. Ray, 934 NW Sycamore #7, Corvallis, OR 97333
3. (503)758-4308
4. Various halls, 100-300+, all ages
5. Percentage of door or guarantee, like to pay out of state bands at least $100 (for bigger shows)
6. Flyers, radio, newspaper ads. Possible live performance on radio. Send promo-pak & demo and/or call. All music genres.

1. Rift
2. PO Box 33302, Minneapolis, MN 55433
3. Rich Horton (612)786-0264
4. Hall capacity 360
5. We try to guarantee bands something & a percentage
6. A place to sleep & a meal or 2. You might have to answer weird questions for my zine. Book 2-3 months in advance. Write for info.

1. Crossroads Cafe
2. Joe Castellanos, 518 Massachusetts #1, Norfolk, VA 23508-2116
3. Booking (804)625-4020. Venue (804)465-9617
4. 217-265 people
5. 30-80% of the door, depending on amount of bands, distance traveled, sound, etc.
6. Killer promotion, flyers, radio, zines, papers, in-house, etc. We consistently draw 100+ people, have had up to 600 people come in one weekend. Only consistent all-ages club in Hamoton Roads.

1. Fast Forward Productions
2. 1044 W Walnut #B, Springfield, MO 65806
3. Call Dave at (417)864-7052
4. DIY shows at community center (60-100) or if you're more professional I'll try to get you in a club (100s & 100s)
5. Of course I'll feed you and put you up
6. DIY shows are non-profit, club pays a healthy %

1. Nuclear Productions
2. c/o Smear Records, 5682 Windermere Ln., Fairfield, Oh 45014
3. Contact: Mark (513)961-3359
4. Independent - can book halls and bars, depending on situation
5. Can't guarantee lodging, food ok.
6. At this time we can only handle bands with some name recognition. Otherwise send us a SASE and we'll give you a list of other contacts to try. Guarantees available for bands with following.

1. Ire Screams
2. James
3. 714-753-3350 leave message
4. Nuevo Monterey in Santa Ana, CA 300+, 16+ over w/ID, beer w/ID
5. Level of hospitality negotiable
6. Booking Thurdays only, but woll open M/T/W for right poo. 100% legal, safe & fair. Thorough promotion, payment guarantee or %.

1. Joint Effort
2. Mike Shuman, PO Box 31, Mary Esther, FL 32569
3. (904)243-8145
4. Niteowl (other places too), Pensacola to Panama City. All ages, 500+
5. A happy sleep will be arranged
6. Negotiable. Heavy promo. Book a few months in advance. Please call.

1. Dead Lee Productions
2. Carl Otalora, 1100 14th Ave #19, Tuscaloosa, AL 35401
3. (205)750-0539
4. Capacity 240 people
5. Lodging: possible
6. We offer a % or a guarantee. Plenty of promotion, radio interviews, newspaper, etc. Send promo pak and/or call.

1. Mayflower Productions
2. Steve 2004 S. Hilbert. Milwaukee, Wi 53207
3. Steve (414) 769-1156
4. 80-100 people
5. Place to stay plus food.
6. All age shows, all money goes to bands.

1. Genocide Productions
2. Ray, 934 NW Sycamore #7, Corvalis, Or 97330
3. (503) 758-4308
4. Various halls, 100-300 or more. All ages
5. % of door or guarantee, like to pay out of state bands at least $100.00 (for bigger shows)
6. Flyers, radio, newspaper ads. Possible live performance on radio. Send promo-pak & demo and/or call. All music genre.

1. Poop Bucket Productions
2. PO Box 30374, Indianapolis, IN 46230-0374
3. 317-262-8649 Bob, Rain, Dave, Ray
4. Up to 500 people
5. Rent/PA, rest to bands, $5 door or lower
6. Sleep and eat here

1. Krzysztor Lach
2. ul. Urzednicza 42 m69, 91-304 Lodz, Poland
3. 42/55-23-33
4. Tours of East Europe
5. Money for concerts DM-150 or 250 per show. PA provided.
6. Places to sleep and veggie food, fuel as well.

1. FSU Productions (Malone Comm. Center)
2. 2430 Colonial Dr, Lincoln, NE 68502
3. 402-483-4602, Eric Hallstrom
4. Capacity is 300-500
5. Extra provisions including food day of show, housing etc., is not provided. But can be negotiated. We are flexible.
6. We do not normally operate on guarantees, but this too is negotiable. Normally operate with bands receiving 45% of door price. Usually local bands forego any payment.

1. Dead Lee Productions
2. Carl Otalora, 1100 14th Ave #19, Tuscaloosa, AL 35401
3. 205-750-0539
4. Various places
5. Possible lodging
6. We offer a percentage or guarantee

1. Happy Dugout-Geest Quest Co-op
2. Kim Kinakin, PO Box 1457, Vancouver, BC, V6C 2P7, Canada
3. 604-525-3570
4. 200 capacity
5. Probably lodging, maybe food, border crossing, sightseeing
6. Small guarantee. Let's talk. Sat + Sun definite, maybe other days. Hardcore bands, no rock+roll attitudes. All-ages, $6 door

If you haven't sent in an all-ages listing yet, please do so now. If you have already, don't forget to send in a new postcard each month to renew your listing, as a new list will be created every other issue. A listing may be removed if enough bands write in with a complaint.

PUNX IN PRISON

ARTICLE
by Jimi Germ

Back in 1987, when most of the "prison staff" and "inmates" here at the Utah State Prison heard the term "punk", they thought that it was a dirty word and considered a "punk" to be a slang word for a homosexual or someone who "belonged" to someone else.

But over the years that I've spent here in this bullshit prison the word "punk" has gradually been connected with "punkrock" and now the term "punx in prison" has taken on a whole new meaning. There are a few dozen inmates in this facility who listen to "punk rock" music and who say that although they are not punks, they enjoy the music and would rather listen to "punk" instead of the same dose of shit that they have been listening to all their lives.

There are about a dozen "punx" in this prison who roam these dirty corridors with spiked hair and mohawks. There is a skinhead who I know here in prison, but even though I disagree with his Nazi beliefs, I kinda feel bad for him because he gets beat up a lot, and the abuse that he takes is only furthering his extreme racist beliefs. He is currently on 24 hour lock-down for his own protection.

I sometimes get hassled and called a Nazi skinhead because I recently shaved my head to rid myself of the mohawk that I've had for the last decade. So I am forced to explain myself a bit more than I feel necessary.

The main reason that I cut off my "mo" is because it is now against prison "rules" and "regulations" to "wear your hair in a mohawk." I'm not much for following the systems rules but due to the fact that I will be getting out in April of 1993, "and hair is just hair" I cut it off and now am labeled as a Nazi skinhead.

My cell walls are covered with cool flyers of various gigs, and most of the guards shake their heads in disgust as they make their hourly rounds and look into my cell. I am constantly given urine tests to determine if I have been getting high, and all of the tests come back negative, which makes the pigs wonder...

The deputy warden and some "head pig officials" recently took pictures of all 63 of my tattoos from my head down to my knee. I was accused of being associated with "anarchist gangs" and I was asked if I was some sort of "punk terrorist"!! Fucking silly system!!

But now on a brighter note, I am able to receive zines and other cool material, I can listen to punk rock music on the radio (91 FM KRLL on Saturday nights) and for the most part "punx in prison" is no longer a dirty word and considered something that it isn't.

There will always be those closeminded cops and cons who label "punk" as being a homosexual and call me a Nazi skin because I have no hair, but these walls are opening up as well as these minds to a relatively new aspect of the term "punx in prison".

The other day as I was writing songs in my cell, the pigs came in and told me to pack my shit up because I was moving. After a small protest on my part, I was handcuffed, and leg shackles were tightly put onto my ankles and I was rather rudely moved from the "young-offenders" facility to the mainbuilding population. Now I sit in a most fucked up cell and continue my writings.

Upon arrival to this new hole I was greeted by some old friends that I've met during my years of incarceration, and one of them happened to be "Skater Joe." "Skater Joe Bradley" is a cool kid and a punk rocker from my old scene in Salt Lake. Joe, like myself, has been hassled pretty bad by these cowboy Mormon cops who consider punk rock to be "poison coursing through the minds of the drug addicted youths." Utah is definitely a police state, and this prison system is a product of Mormon idealism and the parole board as well as other top prison officials give short prison sentences to those sick individuals who molest their children. But if you steal their money or cause destruction to their property, then you don't have nothing coming but a long prison sentence, case in point.

I was sentenced to two five-year sentences for various stupid petty shit, the most serious being a dummy and getting caught lighting a cop car on fire. I was young and stupid, but yeah, that's no excuse.

But yet, in 1987 when I came to prison, a child molester who sodomized a small child for a few months until he injured this poor kid and send this 4-year old to the hospital, got sentenced to a "one to fifteen" and did 18 months and is now free to molest again.

Anyways, back to the "punx in prison". In 1988, me and this punk named L.A. were blasting Discharge on our stereo (back in 1988 you could have ghetto blasters), and this old man who was about 65 or so came into our cell and rocked with us. It was pretty cool, here was this old seasoned criminal doing 20 some odd years for "1st degree murder" who didn't even know what "punk rock" was or had never seen a real live punk in his life, yet his mind was open enough to really dig Discharge and participate in our cell-slamming. This old codger came to visit us every time we played punk rock music!

There was a prison guard who had been to various punk rock gigs and listened to punk rock religiously. This guard used to tell me about the gigs that he went to. He was pretty cool for a guard, a job is a job I guess???

But for the most part, the guards and top prison officials here in this prison try to deter us from being punx by instituting their flagrant ideas constituting their conceptions of a proper inmate. Being a punk in prison is looked down upon by the mighty key holders, yet if you are a childmolester, "praise Jesus, and you will be released from your chains".

I'm not sure how rhetorical this article is, if any at all. I just write what I feel, feel what I write, and tell it how I see it. My point of view, ya know?

Other than a short stretch on "prison time" back in 1984 in New York City, I have only experienced "punx in prison" in Utah Corrections. I'm sure that in other prisons throughout the states and abroad, "punx in prison" are united in total chaos, and will walk proud with their roots and their rites. Rockin' within the systems walls.

The dozen or so "punx in prison" are scattered about in different parts of this prison system to discourage us "punks" from gang activities (so they say) which is total bullshit because 10 punx don't' make a gang, nor does 1000 for that matter. Myself, as well as the punks I know, only run with one gang and that is the "self gang". We are united in punk rock, in ideas and in beliefs, not drugs and violence! Even though us punks are scattered about, we still are able to see and talk with each other. We just aren't housed in the same "unit" or "dorm" as we used to be. The prison has set forth many new rules to get us down, but fuck this system. There will always be "punx in prison" new and old. Other than the "no mohawk rule" (which no one has followed except me), there are dress standard rules and other bullshit rules as well, such as not graffiti writing on baseball caps, shirts etc...no rings, earrings, and nose rings, no altering your hair color, and many other lame rules that they think will stop a punk from being a punk. But these idiot prison officials don't realize that all that above mentioned shit don't "make" someone a punk, at least not in my view anyways. Punk rock is a way of life for me, not a fashion or a phase. Fuck that! It's not that I don't wear all that shit (when I'm out), because I do, but it doesn't make me a punk.

This prison system, as a whole, is pretty mixed up and money hungry. It's just a "revolving door". For those who go out on "parole", for dirty urine or for any type of controlled substance, you will have your parole violated and receive anywhere from one year to 18 months. Drink a beer and get caught, you'll do 6 to 10 months. This prison is totally overcrowded and the state just built a new prison facility in Southern Utah.

At the start of each fiscal year the parole agents make their rounds and herd up the parolees like lost cattle in order to collect that $35,000 from tax payers to house and feed us prisoners. And over 60% of the parole violators got violated for petty shit such as drinking alcohol, being late for their curfew, and other endangerments to society, good old Utah!

And if you're a punk on parole, you might as well pack your suitcase (keester package) of tobacco or dope or what ever your kick is because it's only a matter of time until the parole agents handcuff your ass and put you on the first bus to Draper!

Also, Utah has a "clean air act" to piss off all the smokers in prison. The Utah State Prison, for the most part, is a non-smoking correctional facility. You have to obtain a "level 3" in order to be housed in a smoking section of the prison and a level 3 is determined by the amount of "points" that you have. It's all bullshit and just another stupid rule to hang over us. I've seen so many changes take place over the years in this prison, it makes me fucking sick, changes for the worse.

I was attending school over at the "young offenders facility" and the fucking cops moved me over to a part of this prison that has no school or opportunities to further my education. The cops didn't give my a reason for my move, they just said move!

I've been waiting to see the sorry ass "caseworker" for a month. All I get is a bunch of insignificant excuses. O-fuckin-well!

I guess that about wraps up this feeble attempt at an article. Hopefully I've made some sense and have give you some sort of an idea about "punx in prison" in Utah. These fucked up pigs might have my body locked up (until I expirate my prison sentence on April 24th 1993), but they can't lock up my mind!!!

Signing off from cell 205 at the Utah State Prison. See ya at the gigs in 1993!

Jimi Germ - James D. Owens/ #18218 Utah State Prison/ OQ1-Section 2/ PO Box 250/ Draper/ UT 84020

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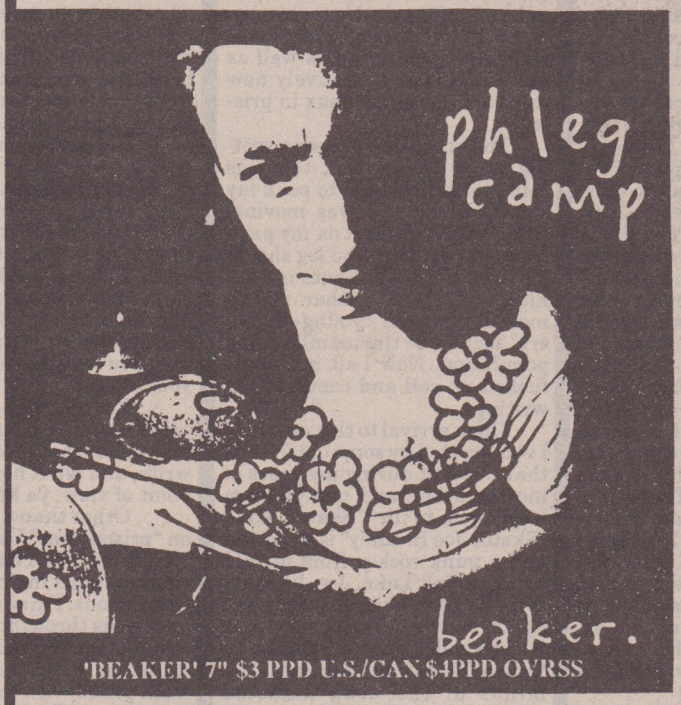

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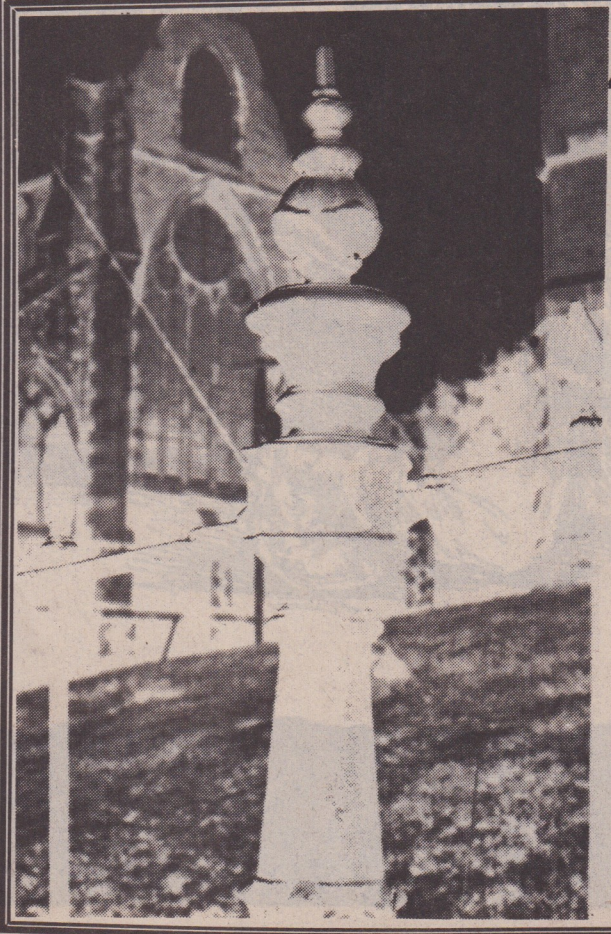

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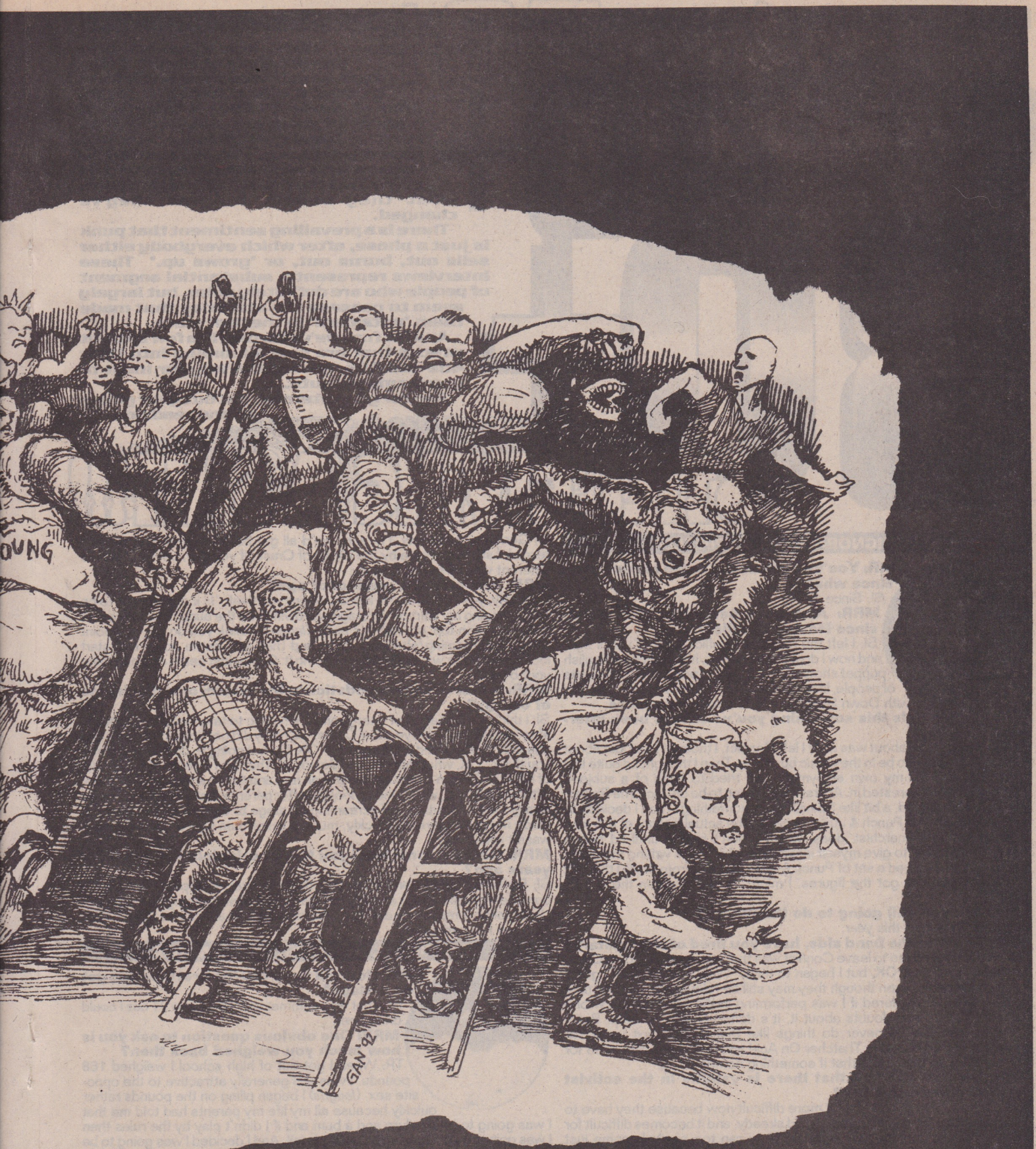
OUNG
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Punks at 30+ 40+ 50+

There is a whole generation of people hitting 30 these days, people who were in the forefront of the first hardcore explosion of early 1980s. A surprising amount of them are still very active, be it in bands, publishing, writing, record producing, etc. We decided to find out just what keeps these people at it, whether they are still angry, what they believe in, how they've changed.

There is a prevailing sentiment that punk is just a phase, after which everybody either sells out, burns out, or "grows up." These interviews represent a substantial segment of people who are definitely older, but largely seem to possess the attitudes that made them "outsiders" in the first place.

And for fun, we've thrown in a few ancient wrecks that are now slamming into their 40s and 50s, paving the way for most of you young sprouts.

And for you veterans, get out your glasses and read on.

STILL GIVING A SHIT!!!

STEVE IGNORANT, 34, PUPPETEER

MRR: You've been active in the music scene since when?

SI: Since 1977.

MRR: And what have you been doing since leaving Conflict?

SI: I left the ranks of Conflict about 2 years ago, and now I do a puppet show. It's traditional English puppet show, Punch & Judy. I perform it for all sorts of people, like next week I'll do it for a bunch of people with Down Syndrome. I do street performance.

MRR: Is this something you've always been interested in doing?

SI: The way it came about was after I left Conflict, I thought I had just about satisfied my desire to be in the music business. Then I thought I'd quite like to do a record for my own enjoyment and tried to think of a subject, something I was interested in. At first it was going to be on Jack The Ripper, but that's too clichéd, a bit like Spinal Tap or something. Then I decided to do it on the story of Punch & Judy, because the actual history of it is kind of mixed up with anarchist ideas, which I didn't realize until I'd begun researching it. And to give myself inspiration while I was writing the script for the record, I carved a set of Punch & Judy figures. From there I thought "Well now that I've got the figures, I might as well perform the bloody thing."

MRR: Are you still going to do the record?

SI: Yeah, sometime this year.

MRR: As far as the band side, have you tired of loud guitars?

SI: What propelled me to leave Conflict was that we were still doing Crass numbers, which was OK, but I began to think "Well, how long am I going to keep doing this, even though they may still be relevant, it must be time to call a halt." I wondered if I was performing in the band for the wrong reasons, and if I had doubts about it, it's definitely time to stop. But it doesn't mean that I'll never do things like that again. Next week I'm recording some vocals for Thatcher On Acid and I've done some stuff for Current 93. I do things like that if something comes along.

MRR: Do you still feel that there is validity in the activist political type punk band?

SI: Yes, I do. But I think it's a lot more difficult now because they have to compete with....so much has been said already, and it becomes difficult for bands to come up with new aspects. They can too easily become just another band singing about another war. And also they're having to compete against rap music, which has taken off over here. I like a lot of rap, but some of the stuff coming out over here is absolute rubbish, some sort of repeated sentence with dull and boring noise.

MRR: How does your age figure into any of your decisions?

SI: I think punk has room for people of all ages. It doesn't matter how old you are or what you look like or where you're from. But for me, part of my stepping away from it was "It's time to give someone else a chance now." But I'll always be around to give a helping hand, and if Britain were to march on Germany tomorrow, I'm sure we'd all get back together and make a record. I still live my life by the ideals of Crass, if you like, but I've found a different way of saying it really.

MRR: And is that a product of age?

SI: Partly, yes I do. There is a point where you think "Is it right for me to be still be ripping my shirt off on stage and diving into the audience? I know I'm getting thin on top, so 'no', it's not!" (*laughs*) I think you do get to a point where a screaming/shouting stage and then you settle down and start looking for other ways of saying or doing it. Or you just settle down to living your own life.

MRR: Is that an accommodation to the system or is it a change of energy?

SI: I think it's a change of energy and it's having to take time off. Certainly after something like 8 years of Crass, we really did get tired, physically and mentally drained, and once you say "OK, I'm not going to do this anymore" you think "OK, what the fuck do I do now?" That was 8 years of my life. All of the members in Crass are older than me, and their parents began to die. After we finished, we ended up looking after parents that were dying. It was straight from shouting and screaming on stage to being a sort of nurse. It made me grow up really quickly, much quicker than I grew up in Crass. It wasn't rock'nroll.

MRR: On a personal level you feel as principled as you did 8 years ago?

SI: Definitely, and I don't think that that will ever disappear. But I don't consider myself to have actually left that arena of performing on stage, but I have taken a real backseat, and wherever I see that I can be useful, then I'll come forward again.

TOM PIG, 33, GUITARIST, POISON IDEA

MRR: How old were you the first time you got on a stage?

TP: That was summer of 1980. I was 21 cuz I could drink beer.

MRR: One obvious question to ask you is how much you weighed back then?

TP: When I got out of high school I weighed 168 pounds. I was still generally attractive to the opposite sex. (*laughs*) I began piling on the pounds rather quickly because all my life my parents had told me that I was going to be a failure and a bum and if I didn't play by the rules then I was going to end up a fuckin' misfit in jail. And I decided I was going to be some hustling cocksucker crazy motherfucker that was going to get away with all kinds of bullshit. And I basically did and I drank my brains out. My motivation was to rebel against my parents because they said I was going to be a bum.

MRR: So how much do you weigh now?

TP: To tell you the truth, there are no scales around....I have to go to a truckstop to weigh myself, but I would guess close to 500 pounds.

MRR: Has this been worth it, Tom?

TP: What, sitting on my ass and drinking, and screaming and hollering at

myself?

MRR: ...to get even with your parents?

TP: Yeah, probably. I was trying to prove that I didn't have to operate within the general boundaries of society. This is the only thing that I can figure. I never liked being told what to do. Going into the military was never even a question. The few jobs that I had I was fired from because I wouldn't take orders or listen to people that I considered stupider than myself. And so, I had to get by doing all kinds of bullshit that I really don't want to go into. I was just a fucking hustling, drug-dealing freak. I was really pissed off, and then punk rock came along.

MRR: Between then and now, and god knows how many bottles of booze later, you still seem to have maintained your intellect and are very literate. Was that something you always had or developed over the years?

TP: I always had a fairly questioning mind, was always curious. I was trying to find out why I am so fucked out, why do I hate my parents and why do they hate me, why can't I get along with anybody—so I had to start reading books to find out what was wrong. My quest. Also, taking massive amounts of LSD, multiple hundreds of hits—I was out there, trying to figure things out.

MRR: And now you're back...

TP: Yeah, I'm back.

MRR: ...but are you wiser?

TP: Definitely wiser, but also cynical. I definitely feel more cynical the older I get, as well as more introverted. I was thinking the other day, back when I was doing a record label, a radio show, and buying every record that came out, promoting shows...and now there's all these little kids who think we're a bunch of lazy assholes and never did anything for the scene, and I'm thinking "Fuck man, I did stuff for years!" I'm sorry that I can't be involved anymore, but...

MRR: Is that lack of involvement out of cynicism?

TP: It's out of cynicism and out of a lack of bands that I feel a real affinity with. Bands that I really like aren't around anymore. I know there are some good, young bands out there but I haven't heard them yet.

MRR: What do you foresee in the next few years for yourself? Can you keep putting on the weight like this?

TP: It's levelled off a little. I'm about as big as I need to get.

MRR: Mission accomplished?

TP: It wasn't a thought out mission; it just kinda happened because I was trying to prove to myself that I could just lay around and just drink. I want to live like a fucking king.

MRR: Do you ever think about geting down to 250?

TP: I've thought about it. I'd probably get more things done, but I've never dieted before.

MRR: Does it worry you, because if you keep that kind of weight on you're not going to live that long? Is that part of the plan?

TP: Sure, there's a suicide bent to it all. Why not die of sheer overindulgence? I haven't really hurt anybody, not as bad as a lot of other people that are overindulging. I haven't done anything to anybody that didn't deserve to get it, and, he he, I've pretty much gotten the same back.

MRR: Anything to convey to some 18 year old who hates their parents?

TP: I have an anger that....if I don't squelch my brains with alcohol, I get very pissed off. That's been my way of dealing with anger, to smother it in booze. I'm still really pissed off about things; everything makes me really mad and I don't see any answers. Everytime I've looked for an answer it's always turned sour on me. With the exception of just building the self, all you can do is to try and gain knowledge, get smarter. The whole reason I'm still doing it is because it's the only creative outlet, in my opinion, that is best fueled by sheer pissed off anger. As long as I stay pissed, which I think I'm gonna stay pissed off, I'm going to keep doing punk rock, an aggressive music. I don't listen to hardcore all that much, but when I do listen to the really good stuff, it makes me go apeshit.

MRR: Good interview!

TP: And that's just off a cup of coffee. And a praline and pecan cookie.

TOMMY STRANGE, 31, VOCALS/GUITAR, STRAWMAN

MRR: How does 31 feel?

TS: Physically, I sometimes feel it. And mentally it feels weird because I expected to have a lot more things done by this age. I'm not scared of getting old at all; actually, I enjoy it. You just learnso much more about people. I've been hanging around San Francisco the last 8 years and feel I know people well and can talk to different types of people. I don't enjoy hanging around people just like me. So, the only reason the age thing bothers me is because I haven't done enough yet.

MRR: What did you think you'd have accomplished by now?

TS: At 18, when I started getting into punk... and I had been writing ever since I had been in diapers... I was mixing some of the beat stuff with the ideas of punk rock, and thought that I'd have novels written by now. I don't really have that, basically writing for bands, which isn't such a good idea. Bands are transient, and you put all your creative ideas into one project that breaks up and you're left with nothing.

MRR: But you continue to pursue that mode of communication.

TS: I also thought that I'd be in a band that would actually have some kind of impact. One of the reasons I liked the Minutemen so much was because as people they were great, progressive, humble right up till the end. I took them as a role model around '83, hoping that I could be in a band that would influence people like they did.

MRR: Do you still feel you're moving in the right direction, though?

TS: Yeah, for the past year I am; I had a few years of limbo. But I think I feel more vindicated than anything else, because 8 years ago people were telling me I would grow out of it and be like them sooner or later. That never happened, so I giggle about that a lot.

MRR: Why hasn't that happened to you? Was it just luck?

TS: No, even at 18 I knew what I was like enough to know what I would be like 10 years later. And I'm sure I'll be an anarchist my entire life and causing problems any way I can. I guess it's things that I picked up that reinforced me along the way that I now use to lean back on. When you're younger, you have the naivete, and idealism is strong that everything looks brand new and it's easy to be like that. But as you get older, you have to fall back on things. Educating myself about history is one thing that helps me a lot. I've realized that the past few decades don't mean anything in the whole world scheme of things. Someone telling me what will be and won't be is absurd to me. We have new ideas, and things change so fast.

MRR: And that keeps you from becoming pessimistic?

TS: Rationally I'm pessimistic, but emotionally I'm very optimistic. People just keep popping out of nowhere that are completely amazing.

MRR: Having moved from Ohio.....

TS: ....The scariest state in the nation. It's a mixture of agricultural and industrial, and you lose the friendliness you might have with farmers in the other midwestern states, cuz they're closer to the cities. And you have these people that only knew rural lives and had to leave their communities for job reasons, so they're completely uprooted, and are also some of the most ignorant people in the world. Very mean, especially since all the industry shut down in the late 70's.

MRR: A lot of times active people move here, but since there are so many distractions, so much to do here, that they lose direction.

TS: They fall into cliques that are safe or elitist. It's easy cuz we're human and social animals that want to be where we're wanted. But I just enjoy putting myself in situations that are either dangerous, where I might get in a big argument, or where I might really learn something. I enjoy that and go out a lot.

MRR: Do you get confused at all?

TS: I reached that crossroad at around 24-25, a time when my peers were graduating from college, getting married, and some people changed a real lot. At 30, the people that I'm hanging around with in the Mission have gone through that and are pretty much lifelong misfits at this point.

AL FLIPSIDE, 36, FLIPSIDE MAGAZINE

MRR: What year was it when you went to your first punk show?

AF: It was the Ramones in '76, if we mean the current wave of punk rock. I had seen the N.Y. Dolls, Iggy, etc., which was punk rock too, in '74.

MRR: And then you started Flipside in '77. So, after all these years, looking back at everything, how would you say you have changed the most?

AF: Wow. Well, I'm not as enthusiastic. When we started the magazine, it was different. It was a real intense period, everybody was so into it and it was so new and exciting, and the bands were great and all that stuff. I still think the bands are great and the music scene's good, but it's a little different. Not the newness, not the pioneering feeling.

MRR: Do you still feel a sense of community?

AF: In certain groups. A lot of the bands on my label and play the Hollywood/downtown L.A. club circuit, I think there's a sense of community there. And there is with the straight edge hardcore scene, but I'm not at all involved with that. It's just split up all over the place.

MRR: Do you still get enough satisfaction from doing the things that you do?

AF: Yeah. The excitement thing seemed like back then that every show was just such an event, always something new, a new band from S.F. coming down or new venues, etc. Now, it's the same old clubs, seeing mostly bands I've seen before, not a lot of new bands that are really exciting.

MRR: Looking at you and what you want out of it or want to put into it, how has that changed?

AF: I don't know if it has. I stilll do pretty much the same thing, it's just different proportions. It's bigger and we're doing different things. We have

computers instead of typewriters. For me, that's interesting, too. It keeps me going in itself, learning new things. That's one aspect, aside from the music end of it. I still enjoy going out and seeing bands, even if it's the same band I've seen a million times. That sense of community is there, depending on what gig it is. It's still fun.

MRR: You go to mainly over-21 shows, right?

AF: Only over-21 shows! Unless it's a real big show at the Palladium, or a party or some weird thing.

MRR: Would you say that these years have made you more cynical or less cyncial or you've never been cynical or you've always been cynical?

AF: I'd say, right now I'm less cynical. Just right now.

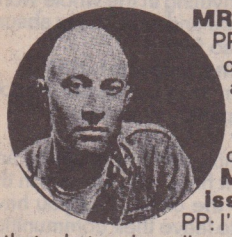
MRR: Just this moment! You mean you had a beer and everything's fine?

AF: Maybe that's it. I don't know, right now in L.A. there's a pretty good music scene, good bands, a good sense of community, people are doing things. I can't be too cynical about that. I know there've been times in the past where there's nobody I want to go see and everybody's a bunch of flakey assholes, and you get pretty cynical then. But right now, it's pretty good.

MRR: Let's leave it at that. A nice upbeat one.

AF: Yeah, well, talk to me in a month! (*laughs*)

PETER PLATE, ??, POET/POLITICAL ACTIVIST



MRR: How old are you now?

PP: I don't even want to answer the question because the question, in and of itself, is about aging, and that's something that I have real strong feelings about. If you're going to ask me how old I am, you could say I'm a thousand fucking years old if I'm a day.

MRR: Why don't we delve into some of the issues that are at hand here?

PP: I'm assuming something, without you having said it, that what we're talking about here is a question of participation in youth subcultural activity, in the sense a feeling as one grows older in and around that mileau, or departing from it. Does that make sense?

MRR: Yeah, although that's a particular way of slicing it, and a fair thing to answer, but the whole issue was about people going into their 30's or 40's who obviously have been around the block a few times, and how is their thinking different from when they were first becoming rebels and in what ways have they changed. What motivates them at this stage of their lives, and what changes have they gone through personally that they might want to share. The list to interview was initially short, but grew rapidly and then it's "Wow, there are a lot of oldsters still active, which is quite a positive thing. But a lot of people, as they get older, become less radical or more accomodated to the system. Those are things I'd like to see addressed.

PP: The question about people becoming more accomodating to the dominant cultural matrix, that dilemma is only indigenous to America as opposed to other societies. What we are experiencing here, both historically and culturally, as well as socially, is a lack of mass radical politics that has threaded its way in and out of the cultural mileau, from youth rebellion all the way to trade unions, in and out of mainstream experiences and marginal experiences. We are lacking this in America and we have historically. By contrast, in other countries, such things do exist. My feeling is, if that's the case, what's the situation here? What's the invigorating quality of youth rebellion in America as we have participated in it and as we come around it and grow older? Before teenage rebellion was invented by 1950's capitalism, rebellion by all generations didn't have a pricetag. In America, youth underground movements have been completely prefabricated by the marketplace mentality that's bent on social control. Back to you, then.

MRR: (*laughter*)

PP: This is what I learn as I get older, that I have been taken around the block myself, by a prefabricated image of rebellion that has been sold to me and I've bought it as the authentic thing. I think that's the way I started, and as I get older I think that the marketplace is telling us that we're only valuable when we're young. That's the way the system wants us to be; be forever young and forever shopping for the appropriate image of yourself. That marketplace of rebellion, a lot of people in the underground mileau come to a crossroads. The marketplace of rebellion refuses to let you grow up, because if you really did come of age, rebellion in and of itself would destroy that marketplace.

MRR: I don't know if I share all your opinions there. I would contend that these rebellions do get marketed, but they are initiated by people because it's one of the few avenues in this society where rebellion and creativity can germinate. Unfortunately, its staying power and depth does not dig in once the marketers get ahold of it or when people "grow up" and view it as just a phase in their life. Given either of our opinions, how does one proceed in light of how you view reality, in trying to create change? Why do you proceed, and other than as just an individual, how do you have impact?

PP: That's very difficult to answer. It almost seems too elementary for the complexity of what we're speaking about. It's easier for me to answer about the conceptual knowledge that I've gained in participation, what you would call hindsight. It's accruing historical lessons, which is what I think has been the greatest moment of understanding for me as an agent, a virus of social change. What I've learned so far doesn't necessarily pertain to what I will do tomorrow, but it gives me an historical overview about what I've been through. But in terms of dictating tomorrow's activity, this is a very difficult period of time that we're living in and particularly in America because of the lack of radical politics. There is no agenda for radical politics on a basis that is threaded in and out of the national consciousness. This is a very disturbing feature that I don't know think any of us have lived through. Not our parent's generation, grandparent's generation. It's hard to talk about graduating from young to old as a rebel because we're facing something we've never faced before, a lack of an ongoing historical tradition of revolution in any fucking context, that is to say mass radical politics affecting major problems such as housing, food, the poor. We're missing a social fabric of dissent, and that the fabric is falling apart under our feet. The question becomes murky because we're entering a murky period of history unless we really start critically talking about what we've been through as agents of teenage rebellion, as agents of social decontrol. I'm going to leave it at that. The questiions you're asking are awfully huge and I want to be really precise.

MRR: In your day-to-day existence, drawing upon the experiences of the past, approaching the murky future...

PP: What I'm going through? I'll tell you. Here I am, a thirty something, writing a novel, which is what I do day in and day out, and I'm a squatter waiting for an eviction. Most members of my generation are not doing this. In fact, most of the boys I know in their 30's, struggling to become men. We have great tensions between me and them. They are becoming landlords and businessmen, settling down and taking part in more orthodox forms of institutionalized behavior, while I'm waiting for the police to knock down the door. This is what I'm going through, watching my old mates, my former lads, turn into respectable young citizens. The tensions become very personal and emotive. I'm not even speaking the same social language as I did with my peers a few years ago. The contradictions are irreperable sometimes when you turn from being a teenage rebel to an adult rebel, and mostly between friends and lovers. That's where the aging process is most pervasive and destructive.

MRR: How do you cope with those losses?

PP: Not very well. Nor do I cope with it very well when I see a struggling agenda for radical politics ebbing. I'm not being cynical, and think I'm being rather objective.

MRR: What keeps you going then?

PP: There's a situationist phrase, and although they were rather pretentious bourgeois theoreticians, they said something really good about the Watts riots in 1965. They said that the people in Compton would have no end to their poverty, no matter how much money they stole from banks or looting, that nothing could eradicate their poverty until the whole system was leveled. I'm not black or from Compton; I'm what you would call a post-working class white male, but my feeling is that there is no end to my poverty until the whole system goes. With that in mind on a daily basis, that's what compels me to carry on. There is a true imperative to my existence that no carrot on a stick can delude me into thinking that this is all there is to this life.

MRR: Can you see what would emerge from the self-destruction of this society and these social relations?

PP: One way to keep a grip on the situation is to deal with bread-and-butter issues. I think I'm part of that process, and one of my most imperative concerns is housing. There are millions of homeless people, and how do you look for a new society in the ruins? I would rather deal with how many homeless people there are and what we have to do with questions pertaining to private property. I can see participating in the construction of a movement that would be designed to create afforable housing for everybody, and that would speak to me of a new world that we could start building right here today. There are millions of homeless and tons of abandoned properties; why haven't homeless organizations instituted mass squatting programs. To do it would be to strike directly into questions about private property, which would strike a nerve in the core of this nation. And It would address getting a roof over people's heads. That is a tactic that concerns what we have today and about changing things for tomorrow.

MRR: Where do your hopes lie for your future?

PP: When I was really little, my mother said to me that 'hope' was something she never could apply to me. I was never a very hopeful individual, a part of the harshness of my background. Hope doesn't guide me. I'm not embittered, not even cynical, frankly. Bleak, well, I'm facing eviction, so you can imagine how I feel when I have no legal rights. I feel the pressure dropping on me. But, it's more about determination not to be silenced. I come from a working class background where I'm not even supposed to be talking coherently to other people, much less to a journal.

I'm supposed to be out of sight, out of mind. I haven't been given the gift of hope in a country that's supposed to be so filled with dreams. In other countries with a history of dissent, it doesn't matter if you're young or old. Here, it's a big problem and I have to look for a different kind of source of inspiration to keep me going. Yes, I am getting older and am no longer a teenager, but I am part of a social fabric that compels me not to be silenced.

BIG FRANK, 3?, NEMESIS RECORDS

MRR: How did you imagine being 30 was gonna be like when you were younger?
Frank: Age has no relevance to me.
MRR: Now that you're in your thirties, do you feel any more cynical than you did when you were younger?
Frank: What do you mean more cynical? Who says I'm cynical at all.
MRR: Are you satisfied with the way your life is heading, as compared to when you were 20?
Frank: In some ways I more satisfied and in some ways I'm probably...it's just all part of the life process as far as I'm concerned. You have good times, you have bad times. You have triumphs, you have disappointments. You know that's just all a part of life. I don't think it has anything to do with my age.
MRR: Why are you still in punk? What about it still motivates you?
Frank: It keeps me from having to have a real job. I don't want to part of the mainstream. I like being part of an underground movement.
MRR: How has that affected you running Nemesis?
Frank: Well, Nemesis is going to stay at the level it's at. It's not going to get insanely big or bought up by some bigger company or anything. It's just going stay just how it is. And as far as the future of it, I just want to keep doing what I'm doing.
MRR: Have your attitudes changed at all as you aged?
Frank: I think I basically have stayed somewhat the same. I tend to not have much faith in the human race, but I guess that gets back to being cynical. But honestly, I have little faith in the human race keeping itself alive. We're probably going to kill ourselves before we reach the year 2000. That wouldn't surprise me at all.
MRR: How have your attitudes changed towards the scene?
Frank: Not at all.
MRR: So you feel pretty much the same way about punk as you did when you were 20?
Frank: Yeah, I think it's a personal expression. It doesn't really have a lot to do with what's going on around me as much as what I feel. It's whatever I feel, I'm just as punk now as I ever was. Basically all it means to me is doing my own thing and not having to follow a set of rules put together by some mainstream, run-of-the-mill adult.
MRR: What keeps you going? What keeps you wanting to stay involved?
Frank: Lack of wanting to get a real job, I guess. And it's still fun, it keeps you young. Music keeps you young. People that are involved in music are young at heart. I almost think that's true for any kind of music.
MRR: Is there anything you want to add, any perspective you want to offer to younger people or maybe younger bands?
Frank: With the younger people, just try to do the right thing and try not to kill yourselves. And stay young till you die. You may be an adult but you're a minor at heart. Keep that philosophy in your head. Those are two good philosophies to live by.

BOB MOULD, 31, GUITAR/VOCALS, EX-HÜSKER DU

MRR: What did you first perform?
BM: 1979.
MR: Can you mention a few major turning points in your life?
BM: Anytime through the summer of '81. The first swing that Hüsker Du made out to the west coast. Having been a band that played for a couple of years in Minneapolis in a relatively isolated scene, to go out and encounter people who were doing like-minded things...there was a big difference between hearing records and going to different places and seeing them living...the cooperate idea that was real strong at that time. Staying at the DOA house, or with Biafra, the Black Flag people...
MRR: Hey, don't forget the Naked Lady Wrestlers house.
BM: There's a milestone all unto itself. But that summer was a real eye-opener, that it wasn't just these 3 idiots from the midwest making a racket, that there were people doing it and living it everywhere else...all the people I met and the experiences that came from that, which went on for a long period of time. Another milestone was in late '85 when Hüsker Du went from SST to Warner Bros, the beginning of my now-aborted tenure with major labels, watching a scene that for those 5 years had a lot of strength and energy and cooperation start to come apart at the seams, at least that's what I thought. Whether that was because of a lot of the distribution getting shaky and not paying labels, or thinking we could achieve so much more with a major label, I don't know. In hindsight, we found out it wasn't really the case at all. It looks very inviting but maybe it's not the right place.
MRR: And in these intervening years, what have you been doing?
BM: More of the same, but being fully responsible for it, all the good and bad. I found out the situation with Virgin Records didn't work, spending all of 1991 undoing the damage that one can have done to them by trying to work inside that system and realizing that you're way too stubborn in your old age to chase the brass ring that even if you got it wouldn't be what you want.
MRR: Has this rollercoaster ride of your 20's left you disillusioned?
BM: It's with a different attitude that I'm going into my 30's. I don't know if it's better because when I was 19 I was very naive and anything could happen. Being 31 and having almost everything happen already....I've seen the good and bad of both sides of the music business. I feel a lot more optimistic about things...if we go back to '85 when Hüsker Du made that jump, a lot of people followed. At first it might have looked attractive, but what it's done in the last few years is bands going over too soon, going for the wrong reasons. 13 years after punk rock was born, people started figuring out a way to market it. Now we have Nirvana. No knock on the band, but it took an awful long time for the kids in the suburbs to figure it out. I guess it took all those anarchy cheerleaders for it all to make sense. They're a great band, and deserve it, both the good and bad. It's a system where the major labels made a lot of promises, all this latitude to do things, and maybe the amount of latitude that certain people need to create their work means they shouldn't be on major labels. I've arrived at that conclusion.
MRR: On a more personal level, in terms of your life...well maybe music is your life...have you changed your outlook because of age?
BM: Things still surprise the hell out of me. I think though that I've settled more into a routine, how I look at my work, my friends, the trade off of being driven by your work versus wanting to spend time with your friends and being influenced by them. That's the one thing I realized all through my 20's is that you go and you go and you go so quickly, have all these amazing experiences and writing about it a lot, and then when you take a pause and step back from it, you realize that you had all those things but you gave them to other people. It's like once you've dealt with it in your work, it's not part of your life anymore. You're not left with as much as you think you got out of the whole thing, in real emotional terms. I guess as the years keep going by...friendships and relationships, I don't have that many, so maybe I should start taking care of the ones that I have, not pushing as hard as I used to. I don't know when I'm going to wind down, but I can see the difference now. You don't see it when you're younger. As far as energy, when I think of energy I think of criticism of my own work. Years ago it was coming so quickly, and you're really not as selective, which is what I still love about new bands. It's not as refined or thought out, just all this crazy energy. I still love that, but I just can't muster that out of myself as much as I used to. I've done so much work, and "God, I have to be so much better than the last thing I did. "And you sit there and slave over it and "Yeah, well I did this 2 years ago and I gotta do something different." That takes a different kind of energy.
MRR: Any final reflections?
BM: The day that I tuned 30, I was on the road, had the night off, and Robyn Hitchcock was playing a solo acoustic show. I slinked off, went to the club, and sat in the corner and thought "Well, I could start to get really boring now and become everything that I hate, or I could start regressing." So I try to do both, but am trying to reverse time a little bit. I was sitting there waiting for it to get to me, and it never did. I was hoping it was going to be something bigger, because it's the seed for some many great TV sitcoms, and nothing really happened...except that my hair's falling out! There's nothing you can do about that. But years ago I decided the next thing I do I gotta do like it's the last thing I'm gonna do. With that kind of ambition, age is not really an issue.

BOFF PRESLEY, 31, GUITAR/VOCALS, CHUMBAWAMBA

MRR: How old are you, Boff?
BP: 31 and counting. But it's going downwards.
MRR: How do you manage that?
BP: I'm hoping to be 18 by the time I'm 44.
MRR: And how would you recommend to other people that they accomplish this?
BP: Stop worrying about the future, cuz it's not worth it.
MRR: So you're saying people should just party hearty?
BP: No, no. You can be concerned about what's going on around you, but not be concerned about your welfare and security for the future. It's enough to sort out what you're doing now and have a good time.
MRR: Is this wisdom that age has brought you?

BP: Absolutely, yeah.

MRR: You've been playing in bands for how long now?

BP: Since about 1978...

MRR: ...and there would be ample room for you to be very disillusioned. Why do you think you're not?

BP: Economically, socially and politically...in terms of rock'n'roll, love, passion, I'm having a better time now than I ever have. I think I've found out about it all, and so I know what I want now and who I am. You have to work at it, though. It would've been real easy to avoid keeping taking chances. It would've been easy to get a "good job" and proper money, to do what a lot of people do. I'm glad I never did. I've avoided a lot of that by changing. I go to a football match and see people I knew since 17, and I say "What you been doing?" and they go "still working at the car plant" or where ever they started working at when they were 19. They say "What have you been up to?" and I think, "Shit, I've done sooo many things." I've been a total wanker, an idiot, loads of different changes every 2 or 3 years. I have kept a stable social and political base, but I have changed my attitudes towards a lot of things. A lot of people in the music and political circles don't change, and don't allow themselves to change.

MRR: How does one remain flexible and yet retain their principles?

BP: For me, it's because my self-ideology is about being open. I used to have rules, used to think "I'm a vegan so I don't eat this and that" and "I'm a pacifist so I'm not allowed to do this." As soon as I got rid of all that, in about 1983, it was brilliant because I realized that you can be all those things and you can be whatever you want without having to make rules about it. I think it's really healthy to keep changing.

MRR: I wonder where the fine line is between change and loss of direction. A lot of people change, but that doesn't necessarily mean that the change is good or principled.

BP: Mitch, who used to be in Chumba, chucked the band and hardline politics, spent a few years stagnating, got a job, settled down, and became a much nicer person to be with. He discovered more about himself doing that. A lot of people might say he's copped out, but I think he made the effort and changed because he actually wasn't going anywhere. Even if it's against political principle, I think it's better that people change because they want to change if it makes them feel better about themselves. That's more important than thinking than "Oh no, I can't stop going hunt sabbing because it's principled to me." Sometimes kicking those things in the head is a really good thing. For me, I've always replaced them with....I'm still really active in politics, but I find that people who aren't into politics are much more stable.

MRR: Can you look into the future?

BP: Not really!

MRR: In retrospect you can see how you got to where you are; can you see where that road is heading?

BP: No, I can't really. That's why I think religion's shit because it's all based on being worried on what's going to happen in the future. It doesn't matter and I'm not bothered really.

MRR: Is your philosophy so open that it leaves room to rationalize anything you do?

BP: I don't think so. You know that book Martin did, I think the most interesting one was Mykel Board, because he's gone through so many changes that it's fascinating. I love the idea of somebody grasping life so much that it's not bound by the things that I think life should probably be bound by...ecological good sense, not having power over people and all these really good things. I think it's good that people step outside that.

MRR: But you must have some way to keep tabs on yourself, where you allow yourself to change but you can see if you're still somebody you respect.

BP: I think I try to make the list really vague (*laughs*). If you're really vague....say I live to around 75 and MRR is still going, and you come back and say "Wow, you're still in Chumbawamba and you're 75! What's it feel like?" and I can say "I never copped out on anything I said back in 1992 because it was so vague!" I don't want to come across as wishy-washy, because I'm not like that at all. I feel really strongly about things, but they're different things than what they were 2 or 3 years ago. I feel the same, but they're different things that I feel the same about.

MRR: To each their own, but you sound like a hippie to me, Boff.

BP: Oh shit, it's true! Oh quick, I'll stop everything I've said. No, I don't like all that! No, I'm a poonk! (*laughs*). But really, I'm not a hippie and into 'do your own thing'. I'm into doing your own thing as long as it's really, really positive for yourself.

MRR: But that's what hippies say.

BP: No, it's escaping rather than getting stuck in.

MRR: How do you make that distinction? You're saying that people should decide what's good for themselves, whether it's dropping out or getting a regular job or anything anyone did as long as they justified it by saying "Hey man, that's what I'm into!"

BP: In general, I don't think that. What I actually think is that I got to this age and I'm more happy than I've ever been because I'm doing exactly what I want and I feel like I'm not putting any pressure on anyone else, not doing it with glib ideologies about what other people should do and am not forcing what I do onto other people. That stops me from sounding like that description you gave which would justify anyone getting involved in sexist, racist or homophobic shit. Obviously, I'm not into all that sort of thing because I respect other people's rights to do exactly what they want as well. Where they clash, that's sort of interesting.

MRR: At what point does that become self-indulgence, ignoring sacrifices that perhaps people need to make on a larger scale for the greater good?

BP: I think self-indulgence has a bit of a bad name for itself, really. Maybe I'm in a strange position because, as it happens, the things that I'm involved in are things on a wider scale than just me. At the same time I do them because I enjoy doing them. I'm involved in a Leeds anarchist group, and at a meeting people were discussing things they thought we were gonna do, and someone said "We should sell papers" and I said "No, I'm not going to sell papers, I can't stand it." And someone else said "I don't like it either but it's something we should do." My philosophy is that you shouldn't do anything you don't want to do. But as it happens, a lot of things I do want to do are things that involve the community and the world at large. Maybe I'm just lucky.

MRR: Lucky, or maybe there is a discipline that you adhere to, some kind of checklist that you do have, even though you're saying you don't have one. It isn't just luck; it's a matter of principle somehow.

BP: But what is the principle, because things change so much? The principle of disseminating information?

MRR: There must be some kind of underlying connecting value there.

BP: Well, yeah, there is. Working for revolution, basically. You've forced me to backpedal.

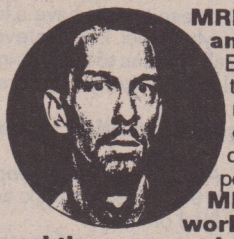
MRR: So you have some kind of commitment, but within that commitment you have been flexible.

BP: Exactly.

MRR: Would you like me to finish this interview for you? (*laughs*)

BP: Yeah, yeah, that's right, because I've got this commitment, but the minute I stop enjoying being committed to what I'm doing, both in the music scene or political scene or my social scene, I won't do it. I think the biggest enemy of change or revolution is people being bored. A little bit of situationist thinking.

BRIAN EDGE, 30, BLACKLIST MAILORDER



MRR: How old were you when you first took an activist role in punk?

BE: It was 1982, when the MRR zine started. About that time, most of my friends were getting out of the music thing and I was going to shows mostly on my own because I was getting more into it as they were dropping out. It was good to get hooked up with people whose motivation level was pretty high.

MRR: You did that for a bunch of years, worked on MRR Radio, helped put on shows, and then you got involved with Blacklist...

BE: ...So Gilman was just included with "helped put on shows"?

MRR: Oh! No, I'm sorry. I think I've conveniently blocked all of that out of my mind!

BE: Yeah, we did a few shows. (*laughs sarcastically*).

MRR: You had the honor of being the only Gilman staff member to get punched in the face.

BE: Gilman was the first full-on project, then did a couple of years of DJ'ing at KALX, and after that Blacklist.

MRR: On a personal level, after doing Gilman, which was so exhausting, what possessed you to want to undertake a major thing like Blacklist?

BE: As draining as Gilman was, the aspects getting in real close working and personal relationships with the people involved...if you're working at something and it takes its toll on you, it makes these really strong personal bonds with people. So you meet a lot of people that you become good friends with. Outside of these projects, it's difficult to meet people. When you work closely together and see the same people all the time, you share a lot of pain and joy. That was far and away the best aspect of it. You don't feel quite so isolated, like things are hopeless, because there are other people who want to do something a little bit creative and a little bit more fun to make things better around them.

MRR: Do you feel that these involvements have been more positive than negative?

BE: Without a doubt. For me personally, it's shaped how I live my life now. I grew up in an upper middle class suburb and I had no other information sources besides mainstream items. So getting involved with people.... it was pretty funny, not only did they challenge my beliefs, they ridiculed them. (*laughs*) I really had to think "Well, why are these people making fun of how I've lived my life." It had never been questioned before. It's just

"This is how people live." So, you get exposed to new ideas and new ways of looking at things. It made me look back on the way I was doing things and "Yeah, this is pretty blind and I'm not thinking about what I'm doing, I'm just doing it." Being around more people that are always questioning and always challenging is something that's helped set up my beliefs and morals, and will probably stay with me.

MRR: Do you ever find yourself at a point where you feel like saying "Fuck it!"?

BE: No, not even at the lowest point, which was dealing with Gilman, and even then it wasn't "Forget the scene", it was "Forget the project." It never got close to the point of "Oh, I'll go listen to dance music." When touring bands would come through and totally go off about how great Gilman was and wanted to help, that made me realize that everywhere wasn't like here, not that there weren't good people here, too, but they just weren't very visible it seems. But I never really lost the drive to want to do something. When Blacklist came along, it fit perfectly because you reach the people who are very enthusiastic and really want to do things. Almost every order we get has some kind of praise or thanks, and you can't help but want to keep doing it. It's been such a turnaround mentally because you feel like you're doing an incredible service and if you stopped these people would just die. That makes you feel really good and what you're doing has an impact globally, which is pretty intense. It makes you want to put in energy because you can see results, physical results. I've never come across any other music scene that has the underground networking that this does, where a band can tour the US successfully without even having a record out. The communication on a global scale that this scene has, I've never seen paralled in any other music scene.

MRR: Do you ever feel discouraged by the fact that, little by little, your own age contemporaries drift away?

BE: It's very discouraging and very frustrating. Usually the reasons they give is that "oh, it's all thrash" or "It's all just kids." They give up. It's sad because they can still make a lot of contributions and you wonder "OK, they had this certain motivational level at one point, but what changed them? What happened to them that didn't happen to me? How come I still see things in an extremely positive light?" It gets depressing sometimes to think about how very few people who, when they get older, still have the same kind of views. It's not always easy dealing with younger people. Sometimes you just want someone who's at the same stage in life as you are, so that gets kind of frustrating.

MRR: How do you cope with that?

BE: If I was super social, it would be harder. I'm not really the most extremely outgoing person, and I can usually amuse myself on my own, keep myself busy so I don't need to hang out with a lot of people all the time. But I would say that the people that I've come across who are younger are doing things now on such a level that I never would've thought of. There's people in high school who are helping run a music club and run a mailorder. They are at such a more advanced stage of maturity and skill than I was at that age. I was just breaking things at that age, not doing anything of substance. It's easy to forget about the age difference, and it only pops up once in a while. And then it's puzzling because you forget that the person is that age and you don't allow them to be their age. You expect them, because they're doing a few things at this higher level, to be that way all the time. You have to cut them some slack. But it's been pleasant because with younger people you have this great enthusiasm that is really infectious, and you find yourself doing goofy things just because you're around goofy people. That's been a real treat.

DALE STEWART, 41, GUITAR, CAPITOL PUNISHMENT

MRR: When did you first get hooked into punk?

DS: 1978 and I was working at Tower Records in Fresno. A guy came walking into the store and was talking about punk. I knew about the Sex Pistols and liked them, but my favorite band at the time was AC/DC. But after work we went driving around town listening to his punk rock tapes and he gave me an education over a period of several months.

MRR: Could you ever have imagined at that point that someday you'd be in your 40's and still doing punk rock?

DS: No, not at all. Not at all. I had just gone through a divorce a few years before and was going through my second childhood. I was footloose and fancy free and wanted to discover and experience the world.

MRR: How did this experience transform you?

DS: I really wish I had the time to sit down and think about this and then put it into writing. But right here and now I'm afraid I'm gonna get too sappy on you. I wanna say it's given me a wonderful purpose in my life, but that's oversimplifying it. It has, and has opened a door for me into a world of music and entertainment, in our little way that we do with these kinds of bands. That's been a wonderful thing in my life considering that I come from a totally poor, uneducated family of Okies.

MRR: When people point out that you're 41, do you feel like whatever that's supposed to mean? People in your band and your fans are half your age.

DS: To be honest, I can't help thinking from time to time that there must be something wrong with me. "Have I done something wrong or made a bad decision? How come I'm so old and still enjoy this?" I look in the mirror and don't necessarily see a 41 year old man. I was still being carded at 7-11 up to 10 years ago. I've always looked younger and felt younger. My 2 daughters, who are here tonight, are 16 and 18. About an hour ago we played "Too Drunk To Fuck" and "California Uber Alles" and all of us were sitting around grooving on it. We had some other things in there too, like Roy Orbison and Iggy Pop. I think there are a lot of other people out there in their 30's and 40's that really relate to teenagers on a similar level in terms of appreciating music and messages in music.

MRR: Do you ever get discouraged because of this factor, that you're too old to do this and gotta hang it up?

DS: Of course I do. My bones start creaking and my body's not as strong as it was. After having been around for so many years I've got a real short attention span for something that doesn't challenge me or please me. I hear those same three chords again and I'd rather hear an Italian Opera. Challenge me!

MRR: So what keeps you going?

DS: The rebel in me is so inbred in my artistic psyche that it's just there no matter what I do. We've done some covers of classical pieces, "Swan Lake," but by the time it gets on the tape it's punk rock, I'm sorry. (laughs) That's what I know how to play. But I do love and appreciate all other kinds of music: country, classical, jazz, pop...but what I know how to play is punk rock garage rock'n'roll, but would like to be able to expand that a little farther into other areas.

MRR: So, the artistic challenge is what keeps you motivated.

DS: I have to be honest though, one thing that's real appealing to me is the charm of success. I want to be successful as a creative person. I've found that in the world of punk and hardcore I can achieve a certain level of success, and that's a real positive thing for us. We can go on a tour and play to good audiences, get good responses, get paid decently, have a good time and meet a lot of fun people, then shoot, that's what life's all about...when you can do what you love to do and get paid well at it, you've found it in life. There's no use in looking around for anything else.

MRR: Any final perspective you would offer to younger people?

DS: These kinds of questions are so weird. I want to put them in the perspective of your magazine, but still I would like to bring it up to a broader worldwide sense of what's right and wrong, what's good and bad for youngsters. I would say to every young person, get a goddam education while you're young. It's too difficult to educate yourself once you're old. It's important to look back into history and extract from that something that relates to hardcore, to make hardcore and punk rock better, make it real, make it fresh and exciting and challenging.

BRUCE PAVITT, 32, SUBPOP RECORDS

MRR: What and when was your first activism within the music scene?

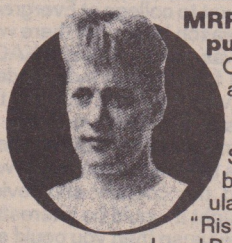
BP: It was when I was in high school, I had organized a show to showcase school talent and another involving local talent in the community for a free outdoor event. Then I went to college at Evergreen State college, and the reason I went out there was because *Op* magazine was coming out and KAOS radio had a music policy focusing on independent releases, something that I was very interested in the development of regional music. I wound up doing an internship with *Op* and then started putting out my own zine, *Subterranean Pop*, later shortened to *SubPop*. The basic idea behind the magazine was to focus on different regional scenes around the country and review independent releases from those scenes. I thought it would be interesting to review records from a regional perspective because then you could see similarities within that community. I thought that was more interesting than randomly reviewing records. I was trying to find regional motifs to identify. After doing the zine in the early 80's, I started putting together some cassette comps from groups around the country, and at the time that was kind of novel. I wanted to see what kind of ideas were evolving, what kind of interaction there was. I wanted to get people in different regions to tap into what people in other regions were doing, which really didn't exist back then. You had mags that let you know what was going on in California, but you couldn't find out what was going on in Chicago, for example. Being from this huge city and never being able to read about it was frustrating. So that was the source of my inspiration.

MRR: How did that evolve into a label?

BP: After living in Olympia, I moved to Seattle and did a column for about 5 years. The first record, *SubPop 100*, was a vinyl version of what these cassettes were, going city by city by city. From a marketing point of view, you have an audience in each city who are interested in buying the record and once they buy the record, they get to hear music from other cities. I think our culture is too homogenized and to get around that, you have to focus on the uniqueness of certain scenes.

MRR: So your approach has been more about documenting regional scenes as opposed to creating a sound?
BP: Absolutely. It's more of a decentralist as opposed to a centralist point of view.
MRR: And you've been involved with the label for how many years now?
BP: The first record came out in '86. After that collection, it was "Well, what's going on in this local scene here in Seattle." At that point, I got much more actively involved with what was going on in my own backyard. From '87 till recently, that's been my primary interest. However, the past year or two it kind of goes in waves, from what's going on in your own backyard then you get kind of bored with it. Curiousity about elsewhere happens.
MRR: I'd like to ask you about what's going on with changes you're going through. SubPop took off, but then you've had a lot of financial problems, maybe too fast growth. I'm sure that puts you through a lot of emotional changes. Is this fun or is this big business? How do your feelings compare from when you put out your first comp to today?
BP: My basic philosophy is pretty much intact, but you become a little hardened. With the whole SubPop thing in Seattle, I was working a job at the Muzak Corporation along with half the musicians, like Mark Arm from Mudhoney, Tad, etc. There was a real comraderie, a real sense of community and family. I think a lot of people start off with that sense of community, however once you go through the grind of desperately trying to keep a business going, it distances you after a while. I have to say fairly that the decisions I make now are based less on emotions than before. I may listen to a tape and still get totally blown away, but I'm not going to take the same kind of risks I did 3 or 4 years ago.
MRR: Do you feel more cynical about things?
BP: I feel a little bit more cynical, but at the same time...it goes back and forth. I feel less idealistic, but at the same time I don't. Every day you're experiencing things in this kind of business that are potentially novel or exciting and you get flooded with stimulation. You believe that you and your friends and community can change things, the way people look at things, the way people relate to each other. You have to have something like that if you stick with it, but at the same time you have to pay your bills and be more business-like and responsible about things. It has to balance out.
MRR: Qualitatively, what is the best change you've seen occur over the last 10 years?
BP: I think now people have more access to information than they did. My frustration 10 years ago was I could walk into a record store and find a Bruce Springsteen record and a Michael Jackson record and that was about it. The culture was so highly centralized that there very few points of view that you could tap into. I think now, with the effort of different regional scenes, there is more information out there and that's healthy.
MRR: And what would you say on the negative side?
BP: Sometimes you develop a certain cynicism about self-expression, about becoming a commodity. Our whole point has always been to exploit that sensibility to a certain extent and a lot of people are really offended by the way we approach advertising. Sometimes we exploit that crassness in a real cyncial way, but we try to do it with a sense of humor.

CALVIN JOHNSON, 29, K RECORDS



MRR: What was your first involvement in punk rock?
CJ: Buying records and magazines in '76-'77. I was about 14. Then I went to a couple of concerts, Patti Smith, The Avengers, The Enemy (from Seattle) at The Bird, an all-ages club in Seattle. The Patti Smith thing was this weird interface, where punk bands were on major labels but it was totally unpopular. This commercial radio station sponsored this "Rising Stars" concert series, even though they never played Patti Smith on the station. Around that time I started doing a radio show, when I was 15, and I'm still working there at KAOS. That's when I started getting involved with going to shows, and other people there were doing *Op* magazine and I started to write for that, too. And there was nobody else my age anywhere near here that knew anything about punk rock. After that, I started a band. From the beginning the whole idea of punk rock was you do everything, being in a band, doing a zine, doing a radio show, putting on shows—they are all the same thing. And it was just natural that everyone would do all those things. And that's the big difference between then and now. A lot of people who start getting into underground music are looking for a label to find them. The idea of do-it-yourself doesn't seem as important or prominent.
MRR: As someone who runs a label, isn't that contrary to the initial DIY approach?
CJ: No, because my feelings about the label is that I'm trying to help people do their thing. Someone like Mecca Normal, they know what they want to do, know what they're after, and I'm just helping them accomplish their goals. It's not like they're coming to me saying "Make us famous! Tell us what to wear, how to look, how to sound!" They know all those things, and I'm just helping them facilitate those projects.
MRR: On a personal level, how have things changed the most?
CJ: Back then, I remember that by '78-'79 there was this idea that punk rock was dead. It was over and everyone would go on to the next thing. There was always this idea that punk rock shouldn't last because look at people like The Who, all these terrible bands who were popular and how could they do this to their early work? On the other hand, if you stay true to what you're doing, then why shouldn't it last? At first I agreed that for some reason it shouldn't go on, but over the years you realize there's so much to do and it still has meaning and value, so... I look at it like it's a lifetime work, not just youth culture.
MRR: What kind of internal checklist do you have to keep track of this? The Who maybe could have said the same thing to rationalize their continuing. How do you keep tabs on whether you're really being true to your beliefs?
CJ: Good question. Those things are so buried that I haven't really thought about them upfront for a while. There are different levels to that, especially with what's been going on lately. Certain bands that are getting really, really popular and in terms of what they're doing or whether or not they're being true to either themselves or their original goals... I think that it's really possible to be true to your own artistic sensibilities while at the same time totally buying into the system of corporate rock. It was possible originally, then wasn't for a long period of time and is possible again. For Nirvana, I feel that he can only make the music that he makes and can't go commercial and sell-out. It just so happens that it is commercial. In that sense, if they are totally true to themselves, and I don't think that they could ever not be.... On the other hand, they are totally corporate whores or whatever, but even then I don't see that they sold out because I don't think they ever had any other goal in mind.
MRR: From that point of view, the independent system becomes a farm league for the majors.
CJ: I think that there are people who are doing music that is as true or more true, it's on the same level of impure, it's just that no one will ever be interested in it, ever. That's just as valid as if it's not validated commercially. That's always been an idea in punk rock.
MRR: Are you satisfied with what you're doing? Is this enough?
CJ: I'm not satified in the way things are for K. I still feel that we have a long way to go. One of our main goals is to help the artists that we work with make a living doing their art. And that's still not really happening. I feel really good about the people we do work with.
MRR: Was the Olympia Pop Festival a breakthrough?
CJ: It appears to have been. The press and stores have started telling me that people now come in and ask for K Records. The profile of what we're doing has risen in a way that we didn't expect. That's really nice. We just basically wanted to get together with our friends and have some fun.
MRR: If you did something like that again, would it work or would it become a commercial thing?
CJ: I can't imagine doing it again too soon, because it was such a lot of work and there are so many other things we'd rather do. But maybe someday. There was something like that in Olympia before. In 1984, when *Op* magazine was going to wind up their A-through-Z series, they had a conference for people who were saying "Hey, you can't stop doing the magazine. What are we gonna do." So they said "Well, let's have a conference and decide what you want to do?" And out of that came *Sound Choice* and *Option* and some other things. That was great. Shockabilly and Pell Mell played and lots of people were there. I met Mykel Board.
MRR: Any final comments?
CJ: Some people ask "Don't you feel weird getting older?" No, I feel great. I think people who regret getting older are people who sit in an office all day and when they turn 30 they say "God, I never did all that stuff I wanted to do!" But I'm doing all the stuff I wanted to do and can see that I'm going to do more of it...and with more experience and more knowledge because of what's gone before. So, it doesn't bother me the way people seem to think it should.

DAVE DICTOR, 36, SINGER/LYRICIST, MDC

MRR: Does life begin at 40, David?
DD: Youth is wasted on the young! But really, youth is an ongoing spirit and is all in the mind.
MRR: No changes in the body?
DD: Oh yes! Stop mixing your liquors! Don't move big, heavy objects! And floss!
MRR: When you go out on stage, is it harder than it used to be?
DD: Actually not. When you get out on tour you really get into the rhythm. But some of the younger ex-members of the band moan and groan while I was standing up to the rigors of touring really well. Everything from not getting flu a lot to...I'm just cut out for road person/minstrel/love boat director. I'm pretty lucky, and as long as there's a warm place to rest.... I think you'll find energetic people who are in their 60's and lazy couch potatoes in their teens. Your perspective changes, though. Experience creates the ability to

learn from the mistakes of the past. That's one of the cool things about growing older. I don't take money out of my bank teller card on Mission & 16th after I was mugged there, part of my wisdom gained. On big pattern/questions, you can lose your own personal flavor by growing too fast.

MRR: Can old dogs learn new tricks?

DD: This old dog can. This old dog wants to learn all sorts of new tricks. I'm learning to do some things right, like band business. In the beginning of the band I was very dogmatic, I wanted everyone to be a Crasshead like me, everyone has to be a vegan, my '83-'84 trip. One of the things I've learned through that is I can't force people to be what they're not, and turning a band or any group into your views is bound for trouble. Then I went completely the other way and got totally uninvolved with running the band, and that wasn't right either. So now Im trying to do it right. The new crew I'm with, Chris Wilder of Stikky and Erica, everyone is really into being in it with minimal nursing.

MRR: Going back to not being as dogmatic, have you found a happy medium with yourself?

DD: How I run my personal life or how I deal with roommates or band members, I try to cut slack. But I find it real important to be active, and that hasn't tired out. Active in protests, go down and heckle the new mayor Frank Jordan, active to go out the week before the election and put up "Jordan For Dinner" all over the city. Right now I'm planning a tour to Moscow. It could be a nightmare out there. Ever since we got busted in Toronto, it put a fear of something into me. Going into the computer system in England and having the customs guy laugh at me going "Sorry, you won't be getting in Mr Thousands of Dead Policemen!" After a show at the Toronto anarchist gathering, the cops and immigration grabbed Scream thinking it was MDC.

MRR: On a personal level, you've had a lot of friends that have taken a big fall or people that were political are no longer political...how do you feel about that?

DD: People give what they can give and go on to do whatever. I make new friends and remember the old. That's part of being fresh too, being with people that feel right at the time. The experiences are valuable, and I think it's important to keep on putting energy in. It's affected me with some people that I was very close to. Hey, one thing I don't do anymore is skateboard, falling down and hurting myself. I gave away my skateboard.

MRR: In terms of your early involvement in punk, there was a lot of political essence to it; nowadays, it's different. How do you integrate that into your reality?

DD: It saddens me that that '79 energy has faded and that a lot of the folks that were there feeling it with me...it's nice to see the ones I still do see. The ones I don't see, I understand that it's easy to get caught up wherever you are. I just hope that people reflect and realize a lot of cool things happened, that they shouldn't throw the baby out with the bathwater.

MRR: Is it harder to make good, lasting friendships now?

DD: I think I'm getting better at it. I'm more upfront. If something's going wrong in my house, it's "Let's talk about it right here and now. You're mad because hmm hmm hmm, your cake got eaten. And then hmm hmm hmm, he ate the cake because you ate the sandwich yesterday." Work it out quick, and that way there's not all this psychological stuff happening. I've gotten better dealing with people, just more upfront about who and what I am with people in my relationships. It pays off.

MRR: Any problem with age differences?

DD: I kind of love it. I was hanging out with ten people the other night and no one else was over 23. When I can't tell that I'm that much older than them, or they can't tell it with me, I like how the flow goes. Frankly, there are a lot of people 35 years old who I've known for a long time who've got a boring rut going for themselves. There are not a lot of people doing way interesting things. One thing I learned...I went to NY to earn some money to give to my ex, the mother of Jessie, my son. Time is precious! I was working 10 hours a day at a trucking dispatch office, on the road some of the time, and found out how precious time was. It's later than you think, and that's my advice to young people. Go for it, do the energy, have the fun now and do good stuff now! Don't wait till tomorrow! Everything changes and sometimes you regret you didn't do what you set out thinking you were gonna do.

DAVID HAYES, 29, VERY SMALL RECORDS

MRR: You're 29 and in your first punk band that plays only Steeley Dan covers. What does that mean?

DH: That means that after we play this one show then we're gonna pick another lame band to cover and learn half a dozen of their songs punk rock style and play one show, then pick another band.... Actually, it'll probably only last about a couple of days.

MRR: You've always struck me as somebody who would do something like this, a very 'punk' kind of thing to do and you're always doing things...a label, touring with bands, etc. obviously, on one level you have ideals and then on the other hand you've struck me as being a very cynical person, too. How does that all work inside you?

DH: I think I've always been like that. And everything I've done I've done later than everyone else has. Plus, I think I'm both cynical and sarcastic at the same time. Sometimes it's hard to determine which is which.

MRR: For you or for outsiders?

DH: Yes.

MRR: Does that all mix fine or does one aspect become more heavy?

DH: I don't really think about it. I'm cynical, but I'm still there. I wouldn't have anything else to do if I weren't doing this. I really wouldn't. I'm so far gone that I don't think I could function in a normal environment. I just spent a day and a half with my family and almost couldn't handle it. And they're all perfectly fine, nice people, but too normal.

MRR: So approaching 30 hasn't set off any alarms in you?

DH: I imagine that once I get to 30 and someone asks me how old I am and I tell them, it'll hit me once they say "Oh! And you don't have a real job?"

MRR: Most of the people you hang with are at least in their early 20's, but does the age gap matter ever?

DH: When going across the country, you don't encounter many 20 year olds at all. If there is somebody that is, they're usually the one that set the show up. It's on tour and there's so much else going on, but I do notice.

MRR: Any pearls of wisdom you wish to offer?

DH: Live life for today.....and maybe next week.

DICK LUCAS, 30, SINGER/LYRICIST, CITIZEN FISH

MRR: We're trying to find out what motivates people at your ripe age to still be rebellious. Looking back over your 12 year "career" in punk, how would you say you have changed?

DL: I put a lot more thought into what I do and sing about now. It all starts off as primal scream reaction, usually guided by other people's ideas that are filtered through by what you hear on the radio or off other people's records. And the lyrics became more mature through other bands' ideas, for instance Crass changed my whole outlook to what the actual system was. "System" was just a word, and wasn't even a word in most punks songs in 1979. You know, a notion that there was a system that controlled everybody who lived within it was something unknown at that point. Another feature is I've calmed down a bit, have become more perceptive, less paranoid. I've worked out myself a bit more, even taken the advice of me own lyrics, sort of the wrong way around of doing things. Looking back on lyrics, I find sometimes they can even cheer me up or kick me in the head. Somebody once wrote and asked if I wrote lyrics to myself. No, I just write them and they are for whoever listens to them. But then I thought they perhaps are directed at myself in some sort of subliminal way. Maybe everybody's lyrics are directed at themselves if they are the sort of lyrics that tackle human emotion and human problems.

MRR: Do you have more control over your energy now?

DL: I like things to be fairly haphazard. I don't ever want to be in so much total control over what I think and do as to negate the inspiration or spontaneity. Spontaneity is what makes things original and different from what's happened before. No matter how much you say, unless you say something that's actually original, nobody's going to really notice. I'm all for inspiring people, but not by repeating things that have been said before.

MRR: How are you any different now, in that way, from 12 years ago?

DL: I wasn't really thinking much, just shouting. Most of it was rubbish, pre anger. There were a couple of gems in there, one called "Eighteen".

MRR: Do you have any songs about being 30?

DL: There was line in a song, about being 33 because it rhymed with "I don't want to be told what I'm gonna be when I'm 33" or something like that. When you're 18, the picture of being 30 is always of somebody in a suit, settled down, steady job, two kids, a pet, a house, a mortgage.

MRR: How did you avoid that?

DL: I hardly thought about this until I became 30. "Hey, there's a '3' in my age, what does this mean?" It did get a bit confusing. People say, "Hey, it doesn't matter", but then, they're not 30. They haven't gone past that stage or reached it yet. It'll probably happen when I'm 40 and 50. It happened to me when I was 20 as well. "Oh wow, I'm not a teenager anymore. There's a '2' in front of my age." I like numbers, as well as words, so I was intruiged by the effect it can have on the consciousness. The actual fact is I'm not much different from when I was 29.

MRR: How do you think you avoided the pitfalls of "30"?

DL: First of all, I've avoided that sort of thing by not actually being in a relationship that looked like it was going to head towards children and marriage, either by coincidence or the way I behave, I don't know which. The subject has never come up in any relationship I've had. Being in a band, relationships are hard to keep going, being away from home. Secondly, I left working in 1983. I was on a rung of the work ladder and was going to stay there. So I've got nothing tying me down as to what I do and how fast or slow to do it, and for how much money. A major factor in keeping it going

is the control thing, in how much you do and what you want to do. You have to create things to make money, not rely on what you've already done. Keep inventing things. I do small books, whatever. It keeps you off the dole system, and means you don't have to charge extortion prices for gigs or record contracts from big companies. It's all part and parcel of the overall message itself. The job and marriage thing can be easily enough avoided if you've got enough talent and the people to work with to keep you out of those situations. If Citizen Fish split up next week, I could either get another band together or not join another band and go get a job. I'd never get a job I couldn't leave.

MRR: Do you feel good about how things have gone so far, at age 30?

DL: Definitely. I'd do it all over again. No regrets, because they're not worth having. None spring to mind instantly. If the Subhumans had kept going, it would've gone like the Vibrators or Damned or Clash. That's not my cup of tea. I envisioned the Subhumans doing that sort of thing. Bruce had the idea of the Subhumans doing more "rockish" sort of music, getting a new audience. Like Discharge tried to do. They changed their style, changed their haircut, changed his voice. If you want to change things, then stop and start again. There's always something inside me that makes me want to do a bit extra, each year, or each month. It's easy to think, "Well, have we not done it all and is it worth carrying on?" Thinking like that is pretty dangerous because then you start getting apathetic; then hating yourself for being apathetic, and it goes around in a bad circle. Making new tracks is definitely one of the best things about being in the band. It's better than doing gigs or recording in a studio. It's the point of making things up. Playing it for people and recording is the reward for doing it in the first place, but doing it in the first place is what really counts. When that falls apart and you're still playing the same tracks over and over again, it's no longer rewarding.

MRR: As a lyricist, are your lyrics better understood by people a bit older or are they universal?

DL: It's a high ideal to think they'd be universal. Maybe when I was between 23 and 26, they would be most universal. But now I'm getting a bit more personal and abstract. I don't want to repeat myself, and it's hard not to when you've got an attitude that is basically critical of most things. So you tend to take odd angles on things. Some songs are just apolitical and odd, like "Paint", "Rainbows" or "Face Off." Plus, it's more difficult now to write a really coherent and different political song than it was earlier. The more thought that goes into a song about war, for instance, the more angles there are to attack it from. It isn't black and white anymore.

MRR: Any last words on being thirty?

DL: Any sense of self-doubt from being 30 because of the number 30 has got to come from what I'll call "social interference." If what you always thought about people who were 30 leads you to attack yourself... I've known people who were 30 for a long time, and as you get closer and closer those somebodies become your friends, and there's no difference. Everybody is struggling to make sure they stay where they are, or they've given up struggling and they've gone into the gray realm of otherness and normality. More normailty begins to creep into the social life of being 30, and you have to keep tabs on where you are, and only by doing that can you keep tabs on where you actually will be.

MURRAY BOWLES, 40, PHOTOGRAPHER

MRR: You go to more shows than anyone I know of any age. What's the story?

MB: It's just something I've gotten in the habit of doing. It's enjoyable most of the time, certainly better than watching TV.

MRR: Is it better than playing viola in the Peninsula Symphony, as you do?

MB: They're incomparable.

MRR: Is it safe to say you feel more comfortable with people a lot younger than your peers? The Murray Youth Organization has been in effect for a long time.

MB: They're less boring. Lots of member changes in the MYO—people get too old for punk rock.

MB: No, not really.

MRR: So how have you changed over the years?

MB: I've become more tolerant of other people's foibles, and have come to see that the world doesn't just exist for my pleasure and convenience. But outlook on punk hasn't changed that much. I never had the view that it was a viable social movement that would cause something to change. It's more like Weimar Republic activity, where people entertain themselves while the state collapses out from under them. (*starts choking*) And I've learned that you can't drink hot chocolate and carry on a conversation at the same time. So, I haven't been that disappointed by punk when bands are singing songs about girls when they ought to be singing songs about revolution.

MRR: Do you still enjoy taking pictures and making them available to people? It's pretty remarkable that you take millions of pictures and bring them to shows and sell them to anybody at cost!

MB: Yes, but I'm starting to be more careful about what I do now because I keep getting the realization that I've taken that same picture before. Dark room deja vu! So I'm getting away from trying to document things and more into wanting to take good pictures. But the volume of pictures has been a response to the Flipside "Be more than a witness" thing, wanting to perform a service and make myself useful.

MRR: But you are already useful, buying beer for underage kids and...

MB: ...Not anymore! Most people are old enough to have fake ID. That's a feature of today's punk shows being smaller...there are fewer people that are so incompetent that they have to ask other people to buy beer for them.

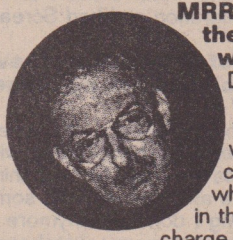
MRR: What encouragement might you offer to a young photographer reading this, other than be big and tall? You go right out in the middle of a crowd with people flying all around you.

MB: I've never busted a camera at a show...maybe a few flashes. I've gotten nailed, but I've got the technique down to where I'm not spending all my time looking through the camera or fiddling with it. You can concentrate more on the subject and less on the equipment. Autofocus is wonderful.

MRR: What's on the horizon for you?

MB: I may get into other things. I'm doing the Op Ivy 7" with Eric Yee, so maybe I'll get into doing records. Or maybe become a member of Neurosis. Who knows?

DIRK DIRKSEN, 54, DOCUMENTER/PROMOTER



MRR: Dirk, you're leading the pack, setting the pace for the rest of us. That means you were born in....

DD: ....1937, in Krautland. Spent the war there. Came to the States in 1947. My dad was one of the German scientists that came in right after the war. He had tried to get out before the war but couldn't. But right after, he got us out with a friend who had left in '33 and had become a major general in the US Air Corp by the end of the war. He was in charge of bringing back all the German scientists and equipment. Then we moved to Whittier, California until I came up here in '74.

MRR: Prior to promoting early punk shows up here at the Mabuhay Gardens and On Broadway, what did you do down there?

DD: Television and concert promotions on a national scale. But I had an idea that I wanted to do with a television show, in terms of documenting the evolution of artists, and at that point came to the realization that the only way to do it would be to control a venue, to document the start of careers. My partner, Carl Miller, and I had calculated that we'd probably need to have exposure to roughly 20,000 performers. In that group of people, if you took 1% of 1%, if you're giving the initial opportunity to people and see them evolve, that number would give us enough to follow into careers that would have national impact. In the 10 years that I was involved up here, we did something like 22,300+ performers over 3,500 concerts. But I had been in TV since I was 18. In my senior year in high school I was involved in a TV show in LA that ran from midnight to noon on Sundays, 12 hours of live, remote television, using 120 performers each weekend, about 10 an hour. That's the longest TV showcase, which ran about 3 years. In my early 20's, I got drafted, served as an army information officer in Hollywood, liason and troop info work, which meant getting news stories in periodicals, as well as getting approval for producers to come on army bases or use army personnel. Looking at scripts, etc.

MRR: By the time you started doing shows at Mabuhay, you were in your late 30's. Did you go through any drastic changes then?

DD: Not really, no traditional midlife crisis, saying "Oh my god, I got to get rid of the wife and get a new dog." I've sort of operated with a longterm goal in mind with the concept. The concept of documenting evolving artists and following them through the period of gestation and experimentation till they become assembly-line knock-off types, where their concerts rarely change from city to city, where it's no longer an experimental thing. Personally, I lose interest when the thing gets into mainstream, but I wanted to document the process of where a person says "Wow, I want to do this" and that exploration begins, and I wanted to see it at the various stages and be a part and see if a person or their art really needs to die when they beome mainstream, or if somebody could continue to experiment. Obviously, a lot of them can't manage that because they begin to be more involved in maintaining the image that is necessary to make the dollar and satisfy their audience, rather than continue the experimentation. I wanted to see that process. It came down to we needed the venue to get the releases and maintain contact with these people, and afterwards we want to be involved when we see somebody that may be way out there, to encourage them to keep going, by giving them a place to do their thing.

MRR: Did you envision yourself getting involved in a thing where people were so young, where you'd get your nose

broken countless times, where...
DD: I saw that as being part of what I needed to do, that because I didn't own the facilities there was no proprietory interest. My only interest was to maintain the venue and continue the documentation of people experimenting with their creative lives. That gave me a certain freedom because I wasn't like the other promoters that were primarily interested in making a living. I didn't want to go on and do bigger shows or control more venues, or to do as Bill Graham once told me: "You've got to expand or you'll contract", his justification for doing what he did, which I found not necessarily to be in the best interests of creating. I've never really analyzed myself on this, but I probably will about 10 years from now and ask myself "Did I succeed in documenting and participating in this artistic experiment?" A small number of the 22,000 have remained involved, and it's definitely higher than 1% of 1% that I'm still in contact with.

MRR: But what I was trying to get at that in the process of this documentation that you'd end up with kids smacking you in the head, boycotting you, you running around after people with 2x4's, where your health would eventually be affected? And what impact did that have on you personally?
DD: I didn't think I would get into the kind of intensity that I did, but I never skirted it when it came my way. I participated in it and lived it to its fullest. I definitely didn't think that I'd see as many people die of the negativity, both creatively as well as physically cease to exist because of over-indulgence. That impact was totally unexpected, the personal imact of losing friends that I admired as artists, that all of a sudden are no longer here because they OD'd or died of AIDS, got murdered, whatever. The drama has been much more than I had figured on, in terms of the personal involvement. I couldn't remain the distant journalist because you get involved with people. I've gone through Biafra's trial, seen artists who have been squashed by this society, who just couldn't stand up to it and got ground up and were no longer doing what they wanted to do. And others I've seen grew stronger and got on top of it and are still going on. I think other people's struggles have maintained my desire to hang in there. It certainly, physically, is not as easy to jump up and down on stages and do those kind of things, and age leaves its toll. I think I'm making an excellent comeback on the physical side from the heart attack and the quad bypass, to where I'm in better physical shape than I was 6 years ago when we closed The Mab and On Broadway. I intend to continue to see those people that I've been working with, to involve myself and keep on going. The whole pursuit that I set out on has taken longer to do, but is definitely worth it and I'm going to see it through to the very end. It keeps me excited and keeps me wanting to go on. There have been great disappointments. But at the same time there have been things that cheer me, when I see people who have and are paying their dues, who take two steps forward, maybe three back, and eventually gain another few. It's good to see people who have grown and made it work. Onward and upwards has always been my slogan!

DOC DART, 38, SINGER/LYRICIST, CRUCIFUCKS

MRR: Is this your 30 year old crisis or 40 year old crisis?
DD: I don't know, but it gets real intense sometimes. Things have been so different for other reasons lately that it's been hard to attribute what's due to age or other things. You get near where I'm at and get to thinking "How long till I reach 50?" and realize that the last 10 years went awful fast and start thing "Geez, I'm almost dead!" You start thinking about your own mortality, wondering how long it's going to be before you're hooked up to a machine. It's scary.

MRR: Let's talk a bit about your creative outlet for dealing with what you think and feel.
DD: I've got a brand new band, rehearsing and all. You get to wondering how relevant people are gonna think you are at this age. I get to feel self-conscious about it...

MRR: ...because of the age of your audience?
DD: I don't know who my audience is gonna be in the future. I can look at guys who I grew up liking and see how old they are, see how irrelevant they are now.

MRR: Any older role models that inspire you?
DD: Iggy Pop seems to do something different all the time. Ozzy, although I'm not sure I like his newer stuff either.

MRR: Do you still feel that whatever impelled you onto the stage in the first place is still there inside you?
DD: I'm tapping deeper. I had all this rage, and now I'm tapping behind rage, finding out where that all came from. I've always been more of a musician than a screamer, grew up with classical piano lessons. I'm just getting around to where I'm taking music more seriously. The emotion is still all there. A lot of people tend to get more commercially oriented the older they get, and my material is certainly sounding a lot more melodic, but you're fully aware that my voice could never be that consumed. I don't think I'm in any danger of that. I'm just not singing about the issues so much. I sing more about betrayal, personal stuff. I feel like I summed up so much of my own feelings that it would be almost redundant for me to get really topical like I used to. Biafra still does that and talks about real current things in his songs, and I may be inspired by a current event, but there's something about it...I can't do it anymore. But I have been pretty involved politically. I ran for mayor, and probably will again, so I don't feel that I've turned my back on anything. I just couldn't figure out how to get more creative about wasting police officers. The record stands; you know where I stand on that.

MRR: So you haven't mellowed?
DD: No, but I do see things as being awful futile. You can tie that in with the age, how much time has gone by and how things have not changed in the political arena, and then you start to read history and see how it is pretty futile. Your life is only going to be so long and you have to somehow get the most out of it without getting your ass in a sling. One of the reasons I had to calm down was I was facing a very long jail term. I got a lawyer to get me out of it and I just couldn't bear to be behind bars again. So I'm getting more into psychic disruption and murder and things like that again. I just read a book called *Mind War* that's got me all enthused about screwing things up, cuz that's not even against the law, as far as I know. There's just so much to do. I feel that time's gone by so fast that I feel cheated after a while, especially since I've had this so-called disability, what my doctor calls "borderline personality disorder", and I feel like I've had some of the best years of my life taken away from me because I haven't been able to function as well as I want. There's so many places to visit, people to meet and things to do, and a lifetime's just not long enough.

DOLF HERMANNSTÄDTER JR, 27, TRUST MAGAZINE

MRR: You say you're 27 going on 40?
DH: Well, maybe starting with 30.

MRR: When did you first get involved with punk?
DH: I first got into the music in '79, and from then on I was just consuming, meaning going to gigs, reading fanzines, taping records cuz I was too broke to buy any. That was from '79 on. In '82 I began managing the band Inferno. But then around '83 I started to get more involved, very slowly, trading live tapes with people, be happy if you get a letter from Brazil, and then in '85 we started *Trust* and that was when my youth ended. And around that time I started to do booking for bands coming over to Europe, and ever since it has grown into an enormous monster.

MRR: Once the zine and booking took off, you got gray hair?
DH: I started to get long hair after a while, but no gray hair yet. When we started the fanzine, one of the main points was that I wanted to have nothing to do with the organization, distribution, all the bullshit—I just wanted to write. Now, nearly 6 years later, I'm doing everything by myself because everybody except for Mitch left the fanzine for one or another reason, and I'm doing all the booking by myself, and sometimes I have the feeling that one Dolf is not enough.

MRR: There's some people that think one Dolf is too many. Would you say you're more cynical or less cynical, or more fulfilled or less fulfilled than before?
DH: For some reason I feel pretty good now, but at the same time I don't feel pretty good. On one hand, there was the goal to get things organized. "Wow, I have an electronic typewriter!" That was special 4 years ago, and now we're talking "I got the new whatever layout program!" The original organization stuff is not there anymoree; now, it's just working. Everybody knows how it's involved with everybody else, but the older people know it's working and you just do it. But that removes what used to be an interesting part of the whole thing. Back in '83 you would have never called me to make a 1/2 hour interview. Letter writing enabled me and others the chance to learn a lot. But on the other hand, I think I'm way more cynical than I used to be. Everything is so obvious. Scene politics, whatever that is, is a bunch of crap. If you're talking world politics, you can talk for hours, but a) you definitely can't change anything, and b) you're maybe on the truck but you're definitely not behind the wheel.

MRR: So why do you stay involved then?
DH: Because I think the scene still can't be compared to any other scene. It's still interesting. I've met not too many, maybe 3 handfulls of very, very good people who are still there. Maybe they don't talk to each other every day or write a letter to each other every day, but I know if they need me, I would be there, and if something really bad happened here, I can rely on them.

MRR: It's more of a few personal contacts that you've made or could make in the future that keep you interested, as opposed to your feeling that you have a good purpose?
DH: Yeah. But the purpose is still there. I'm still for a better world, still for equality, still anti the old isms and pro all the other isms. But it's boring. I don't want to talk yes or no about vegetarianism.

MRR: Is there some other community that you could fit into?
DH: What else should I do? Go work in a factory? Paint and pretend to be an artist and draw stupid pictures? Play soccer? This is where I'm living, this is my life. You can't just leave your life. On the other hand, sometimes,

especially with the situation in Germany, lots of people make a business out of my life. Five years ago everybody was writing letters and playing in bands for fun, happy if you get back any of the money you put in. Nowadays, you have people working for certain companies promoting "our bands" and get money for it. 8 hours a day, and then go back home and I don't know what they do, watch TV or torture their wives. Wait a minute, no matter where I am somebody's calling! "Call me tomorrow at my office hours!" I won't let people take my life away from me. For them, it's just a job, 9-5. For me, I can't just leave this because I would be leaving myself.

MRR: Is there anything on the horizon that you can aim towards at this point, or is it just doing what you're doing?

DH: I think the biggest mistake that I and a lot of other older people make is that everything is too boring, too many records, too many shows, blah, blah, blah. I think that some of the most important people (and I call them that even though I know it's not correct), might leave now because there's nothing. Then it's going to be taken over by the people who just want to make money with it. I think it's absolutely necessary that all the independent people, labels, zines, promoters, stay in now even if they nearly die of boredom. On the other hand, I think it's totally insane if you just have a picture in your eye that you stop doing something because of nothingness. It doesn't make any sense. If there is nothing then there's nothing. Then watch TV or spray paint your computer or something like that. I don't know how long this will last, but I think it will become better, it has to become better somehow. I don't think I'm going to come up with a great idea, music-wise or content-wise, but it has to develop somehow. Unfortunately, I can't see it developing from the young kids, at least not here, because everything seems very consumer oriented. Nowadays, you open up any zine or even a stupid magazine, and there's all the gigs you'd ever want to have. Five years ago, you were happy if you saw a flyer for a show.

MRR: In a few years, when you hit 30, can you prophecize on what kind of changes you'll go through?

DH: I don't feel like my age now and don't think I'll feel like 30 then. I'm always going to feel how I feel myself. I'm in good shape, I'm healthy, and my liver is still working. All the basics. I'll still be a positive drinker.

GEORGE TABB, 30, GUITAR, IRON PROSTATE

MRR: Just how fucking ancient are you?

GT: I was at one of the Ramones first gigs. I saw the Ramones when they had small amps.

MRR: So what's with this geriatric punk rock shit?

GT: It's important to remind the kids today that we're older than them. We're wiser. We're like their parents, we know more so they should listen to us.

MRR: But what if they ever heard your old band, Roach Motel?

GT: What, the racist song "Wetback"? It's a good thing you asked me that. Looking back on that song, I guess it was in poor taste. OK, but it served its purpose at the time. It got us publicity, which is what we needed cuz nobody had heard of us before, and, this is an important thing, back then when bands did songs like the Clash doing "White Riot", us doing "Wetback", the Samoans doing "Homosexual", no one was really anti anything. It was meant to offend and to get attention, that's all it really was. Now, with stuff like 2 Live Crew, it makes hardcore look lame compared to rap. It's so heavy and scary, I wouldn't want my kids listening to this shit. It's scary because it's for real.

MRR: Does that mean that you've wimped out or mellowed out?

GT: No, I still feel strongly that the punk movement is a very important influence on kids, even though when I walk down the street they call me an old geezer or a yuppie cuz they don't know what an old rockstar I am. They call me "old man" or worse, "Mister" or something! I respect their mohawks and their piercings. They're a little bit late, but that's OK. But some of the kids are keeping punk alive. The ABC-NO RIO thing in NY is terrific, the spirit is there. I'm glad to see that. But I think I have mellowed out some. I got married and want to have kids, just to have a little George and teach him to play guitar. Start 'em young.

MRR: You've maintained a sense of humor, George...

GT: ...thank you...

MRR: ...so I guess that's a sign of staying young-at-heart.

GT: Yeah, I feel that humor is very important. If it's not funny it's no good at all.

MRR: Do the younger kids have a sense of humor?

GT: That's debatable. Some of them do, the ones that like Iron Prostate. If you don't like Iron Prostate, you're absolutely stupid! I think any good punk band has had a sense of humor. If you can't laugh at yourself...that's why the peacepunk movement kinda self-destructed. They took it way too seriously.

MRR: What's the best thing you've learned over these many years?

GT: The most important thing is to have fun.

MRR: Yeah, but you already knew that!

GT: Yeah, I knew that. So what have I learned? What I've learned is that kids are the same everywhere. That you got your shitheads and you got your great kids. I've also learned that what goes around comes around. If you're a shithead you're gonna get it, and if you're a nice guy, like me of course, you'll do all right.

MRR: Do you have a lot of friends your age?

GT: Iron Prostate is all older than me. Bass player is 41-42, the rest are in their late 30's. My friend in the Ramones is 43, my friend in the Dead Boys is the same age. They all think I'm the young, nice kid. Or I have friends who are in their teens. I have no friends my age. They're all investment bankers or in jail.

MRR: Do you think you'll be a punk till the day you die, George?

GT: Absolutely! I want to be buried in my leather jacket. It's got 10 zillion band names painted on it, and when they bury me I want to be wearing it! And a Ramones t-shirt! That's very important.

G.G. ALLIN, 35, SINGER/LYRICIST

MRR: You're a particularly interesting case. Everyone's got a different take on the changes they go through when they get older, but you, at least publicly, have announced you're going to commit suicide. Is that still in effect?

GG: Right. I don't think age is really the point. When you become useless and have reached your peak....I would rather end it at my peak than grow older and be stagnant.

MRR: Live fast die young.

GG: Right.

MRR: So it is still in effect. I think your original date for death got cancelled because you went to prison.

GG: Actually, going to prison...I won't say it was great, because it wasn't great at the time...was a learning experience for me that made me a better criminal. It's definitely got me more involved in what goes on in the system, and makes me want to fight it that much more.

MRR: Do you want to stay alive to fight it?

GG: I want to fight it as much as I can, but it comes to a point where there's no fighting.... But I've still got a lot of fighting...I want to fuck with the system any way I can. That's pretty much what I exist for. But at some point in the future I will set a date; I still have plans to do that—it's my ultimate goal, to commit suicide on stage when everything is done. Right now, I'm involved in an appeal, I've got 4 states that still have warrants out and are looking for me, and I'm in violation of my parole, as we speak. I never know from one day to the next what's going to happen. I'm continuing to tour and every tour there's generally 2 or 3 arrests and some hospital visits. For me, age has definitely expanded my mind and hasn't slowed me down. If anything, it's made me more powerful because my mind is great and my body can keep up with it. That's the great thing about still being able to do this at my age. I can keep up with any 17 year old, but the point is that when I sing about something, I mean it and I've been through it. A lot of the younger bands are singing about a lot of shit they might not have experienced, and I've been through that.

MRR: Considering the punishment you've put your body through, how can you still do that?

GG: It's amazing. I've broken so many fuckin' bones, my body is completely shredded. I go to the hospital and they look at me like "Why are you still alive?" I don't know why. I've done things to my body that most can't or wouldn't do, but it's good for me to have experienced that pain because it makes me that much stronger. I put myself through tragedy every day, and so when I'm faced with a tragedy, I can handle it.

MRR: I remember pictures of you on some of your early records, and you were this very clean-cut looking person; how have you gotten to this point from there?

GG: I was always at that point, but I was living a double life. I was seeing a psychiatrist, married at the time. GG Allin is who I am, this thing inside me, and has always been there. But I was trying to live so many different lives, so one day I told the psychiatrist who was trying to figure out who I was: "I know who I am. I'm GG Allin" and just walked out of the fucking office. I said 'fuck it', sold everything that I had, told my wife she could keep all our stuff, I just took some money and a suitcase and went and got a room and never looked back.

MRR: That was the big turning point...

GG: It really was. Every record after that I got a little more pissed off. The reason that I got involved with music to begin with was for revenge purposes. When I was with the Jabbers, we weren't out to entertain, we were out to annihilate. My whole purpose was to start this band, go into all the clubs that we don't like and we'll fuck 'em up and beat the shit out of all the people we don't like, and we'll break up. It just escalated, and I hated more people and wanted to fuck them up and it carried over into different states. We got banned in New Hampshire, Massachusetts, Connecticut,

all the way down into New York.

MRR: If the main fuel in your fire is hate....

GG: That's the reason I got into rock'n'roll and it's still a good reason to be involved.

MRR: Are there other emotions that fuel you as well?

GG: I'm fueled by every emotion. You have to be very passionate to be a good warrior, you have to know how to feel, to crush.

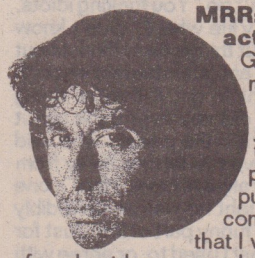
MRR: Is there anything that you like, other than what you don't like?

GG: I like myself, and that's pretty much about it. I keep very distant from people. I'm not a people person, I'm not really social. When I'm not playing I'll just sit in my room and close the door and get fucked up. I stay away from people and don't want to talk to anybody for the most part. That kind of gets my mind going, and that's what puts all these bullets in my head, and when I get on stage that audience is my target. They're the people...

MRR: Do you ever feel trapped by your image?

GG: No, not really. I'm very comfortable with it. I have no problem with it, I look like this all the time, I haven't changed my clothes since I got out of prison. That's just the way I live.

GLEN E FRIEDMAN, 30, PHOTOGRAPHER/PRODUCER



MRR: When was the first time you became an activist in a scene you were involved in?

GF: I was into skateboarding, reading *Skateboarder* magazine and hanging out, about 13 years old living in West LA. I didn't think the photos did the sport justice, so I borrowed a camera, shot pictures from the angle of a skater, which maybe the other photographers didn't see the same, and got them published. I got a check for something I loved to do, communicating to people what I saw as something that I was very into at the time. They flipped when they found out how young I was.

MRR: And how did music work its way into the picture?

GF: When you were skateboarding, you just listened to the fastest music around. Skating on pools or banks wasn't a soft, simple thing to do—a lot of aggression. A lot of it was illegal, breaking into people's property to skate, being chased out by people with guns, bats, chainsaws. Anyway, people would bring along tapes to play, and I heard the Ramones, Buzzcocks, Sex Pistols. Tony Alva, the biggest skateboarder in the world at the time, turned me on to it all. He used to have this long brillo-pad hair, but suddenly he got a buzz cut. The music became an extension, the next step. As skateboarding kept developing every day, so did the punk music scene. Devo came along, and they wore all that skateboarding equipment. It all seemed to fit. Anyway, I was always somebody who stuck up for people, always had a big mouth. I was shy in personal matters, but when it came to things that were related to other people, I was always out front. And punk was the same, people yelling and arguing and discussing things that were making them mad. Love songs didn't mean a thing. In fact, it wasn't until 1982 when I had just had my heart broken and was listening to the Descendents that I realized, "Oh, that's what it's about!" Actually, that's when Milo left and I actually tried out for the Descendents then. I was either going to be the singer for the Descendents or make the *My Rules* photozine, and since I wasn't a very good singer..... I've digressed. I started going to shows, moved to NY in 1978 because my mom couldn't control me and I had to go live with my father. I went back and forth a lot. And a lot of younger people began getting into the scene. Before that, it was people who never got out into the sun, almost a drug thing, and being a skateboarder, I liked that. And just as I did with skateboarding, I wanted to help popularize this, that it was important that the whole world knows about this. I had seen punk do a lot of good things for people, make them see other ways of looking at things through a rebellious art form. I took it upon myself to get it into major media. I've never believed in preaching to the converted. My goal was to take Black Flag, and other bands that I had become friends with—I wouldn't shoot them unless I had become friends with them for a while—in *Rolling Stone, Creem*, etc. I wanted to see real music get in there. I was working for *Skateboarder and Action Now*, which at their peak had over a million readers, mainstream magazines. I got punk into those magazines, and a lot of people around the country in suburban areas that otherwise wouldn't have been reached, got turned onto punk because of that.

MRR: Was it the same motivation that got you involved with the early rap scene?

GF: Pretty much. I had just come off that bad experience with Suicidal Tendencies, managing them and producing their first album, and learned about the 'great rock'n'roll swindle' and what business is about and what money does to people, and was getting bored with it. I heard rap in 1981, heard go-go tapes that Henry Rollins had turned me on to, went to a couple of shows, thinking it was very similar to punk but for black kids. After I heard Run DMC, it was really loud and sounded really cool, and I wanted to get into it. These people were saying some positive things, not as in depth and intense as punk was, but people were culturally aware of what was going on in the world. It was cool because it was reaching a lot of people, whereas punk was alienating people because of stereotypes, and I thought I could help get the message out to a lot more people. I remember having political discussions with Run DMC early on, and they knew some things, but even though they were bright guys, there were certain things that they just weren't aware of. They knew they were anti-apartheid, but they didn't really know exactly what apartheid was. I met them because of the Beastie Boys, who were managed by the same guy, and I took it upon myself to try to get them to be more politically aware, and to see why I was so into punk rock. They didn't understand why I would give a fuck about the ghetto, as a white person.

MRR: Do you think, looking back over all these scenes, do you see any changes in yourself because of that diversity?

GF: I'm very happy with the life that I've led and think it's done nothing but make me a better person. I've met so many different people and been in so many different circumstances. There's no way I would have been exposed to that if I hadn't been interested in things. It wasn't necessarily photography that took me there, because I had these interests prior to taking pictures. But the pictures have gotten me that much farther, that much more in depth. I grew up in a pretty affluent area, but I never hung out there. I hung out with skaters in Venice and Santa Monica, leanred about how they lived compared to where I lived. With punk, it was meeting people who were all politically active, all interested in changing something, all had something to say—at least back in '78-'81. Getting into rap, I hung out and learned a lot about different people's cultures, being the only white person at a show with 10,000 black people. I learned a lot about myself and black people.

MRR: Has anything made you less hopeful about humanity?

GF: I've become more cynical, but gotten more good out of it all. I still believe in the good of mankind. I've learned a lot of horrible things about every type of people, everyone has their faults, but I don't lose any hope.

MRR: Do you feel, having hit 30, different in any sense?

GF: I haven't felt any difference since age 14.

MRR: Glen, you're the one person I believe that from.

GF: I do what I want to do still, love what I do and am lucky enough to get paid for it sometimes. I stand up for what I believe in, fucking argue with people when I don't agree with them, and only ask for what I deserve.

GREG GINN, 37, SST RECORDS

MRR: What year was it that you first hit a stage?

GG: I started playing guitar when I was about 20, which, particularly at that time, was considered by people to be a pretty late age. I considered that as kind of good because my expectations weren't to be a professional musician, and they never became that. Black Flag was the first band I ever played with, and that was in '77.

MRR: And what year did you first put out your own record?

GG: In 1978.

MRR: And have you retired from doing live performances now?

GG: I haven't done any since I played with Black Flag and Gone, but I play music just as much as ever, do a lot of recording and stuff, but I kind of enjoy playing more behind the scenes because I never wanted to be a professional musician and thought the whole scene made a turning point to where I did not really feel that was where I really wanted to go. I just like to play music.

MRR: There must have been something though that you loved about playing live. Have you channeled that into other areas?

GG: I still am gonna play live in the future, get a group together. But as far as physically, it took so much physical energy that it was important to channel that. So I play a lot of basketball, run, things like that.

MRR: Doing a label, as opposed to doing a band...which has given you more satisfaction?

GG: I've never compared the two. The label was always going when the band was going, because it was created initially to put out the first Black Flag record. Later, we decided to keep it going because other groups came to us. One versus the other, I don't look at things that way, and go more day-by-day.

MRR: How would you say you've changed the most over these years? For the good or not so good?

GG: Hmmm. I really don't know, because I don't feel that my whole motivation or the way I live has changed in a way that's meaningful to me at all. Gaining experience has really been positive, in terms of running a label, every year I learn more.

MRR: Although aren't there times when what you learn is not so pleasant, such as getting burned by distributors, having a fallout with bands, getting sued, etc?

GG: With those kinds of situations, that's all I try to do. We've lost a whole lot of money with distributors going under, Systematic, Rough Trade, Jem,

Sounds Good....I just try to learn from those too. From legal things, I try to learn to stay out of them. I think I've learned a lot about the legal system, in terms of the reality that it's 100% money. The things that people learn in school are not reality. I don't know if it took all that for me to learn that. Well, it took all that to confirm things that I suspected second hand. I don't think it makes me more cynical, only more cynical about things that I was already cynical about—the legal system, the government, the way most of the business is structured. But it doesn't make me more cynical overall because it makes me appreciate the things that aren't involved in those kinds of cynical systems that much more. And I get that much more enjoyment from working outside of that.

MRR: What are the things that still excite you?

GG: I try to be involved with that on a day-by-day basis. Records...for a certain period of time, second half of the 80's, a lot of the scenes that I was involved with evolved into a lot more commercial aspirations. I think I see a lot more changes in other people than myself, in terms of being disappointed by seeing people get more oriented towards things other than the music. For a long period of time, we felt, as a label, that some of the groups could have been more willing to make more radical stands on things. That's kind of run its course and is one of those phases that the music scene goes through. And again, that just makes me appreciate that much more the minority of people from that period that were doing more exciting things.

MRR: Anything to add?

GG: It just reminds me of a song I wrote called "Retired At 21", which was on the *In My Head* album...that kind of mentality that I've always seen where people reach a certain point in their lives where they get with what they think of as reality, pressures from parents or society, to do things like get married or get a certain type of job, have a certain level of income. I think I've been able to avoid a lot of pitfalls largely because I was aware of them early on. I think that's a very common kind of trap that I can see. The way I've chosen to go, there are a lot things I've given up in maybe not changing in certain ways—like my personal life, materially, etc—and can understand why people's attitudes change because I see the things you give up by not going into that common kind of reality.

MRR: What gave you, at apparently a pretty early age, such a clear picture of where you wanted to go?

GG: Mostly my parents, who are pretty out there. That defintely allowed me to see other options. That's probably part of it, and as I go on I'm more aware of those kinds of things, understand my upbringing.

IAN MACKAYE, 29, FUGAZI/DISCHORD RECORDS

MRR: Would you say that hitting 30, you're more or less cynical than you were at 20?

IM: More or less, depends on what I'm cynical about. When I was 20 I had a lot of cynicism about life, but not necessarily about certain aspects of it. Now it just depends on the subject; it shifts. I have different insights than I did when I was 20, that's for sure. When I was 20, I had a different anger thing. It was much more localized, like being pissed about things that were going on right around me. As I've gotten older, I think that I've lost that anger because it seems so incredibly petty compared to the really shitty things that are going on all around the world. The anger that you invest has its direct payback. If you get really upset about one particular thing, then it's going to make you that much more upset. If you don't invest as much in it, it doesn't get you upset as much and you can get past it much easier. That's just life. When I was 20 I got in a lot of fights, but by around 23 or 24 I started to see violence in a different way—it just had no place in what I was involved in.

MRR: You're approaching 30 and have been very successful in getting a lot of people to experience what you want to communicate. If you hadn't been successful, do you think you'd still be at it?

IM: Yeah. To some degree, whether it's in music or whatever I do, what I'm at I'll be at for my whole life. That I'm pretty comfortable with. Whether or not I appease the critics, musical or political or spiritual or whatever they are—lord knows there's enough of them out there—I can't promise that. I can only answer to myself. Down the road, what I do may not live up to other people's expectations, but you can sure as fuck expect it's going to live up to mine.

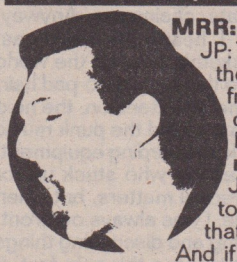
MRR: In terms of you versus you, do you feel that the age factor has hindered you or helped you? Do you feel growth because of this or loss because of this?

IM: Yeah. I like being whatever age I am. I'm the kind of person who is going to find some great value in the age I'm in. When I was 16, 17, 18 years old, people gave me a lot of shit for being too young. I really liked being 16, 17, 18 years old, because I though it was a perfectly acceptable age...because all ages are perfectly acceptable. The people who are mistaken are the ones who say that they're not. When I was 20 I thought "Well that's cool, I made it to 20." At first I was a little depressed because being a teenager is such a powerful thing and you can really use it to your advantage. Later I thought, "Fuck man, I'm still breathing the same air and walking the same street." Then I was 25 and I thought "That's kind of cool." It goes on down the line. I'm aware of my age, being 30. I'm comfortable being an adult, that's not a problem for me at all. I like the accumulation of knowledge that I've gotten, and I can only imagine what it will be like further down the road. It's a fair tradeoff. As you get older, your body will go into some decline and works differently, but your mind gains so much hindsight and experience and you don't need to rely so much on the physical aspect of life. Listen to me, I'm only 30, but that's how I see things. In my frame of life, I am an elder. In punk rock, I am an older person. Truthfully, I'm comfortable with that. If I'm at a show and talking to a 15 or 16 year old kid, I don't think that "Hey geez, these are people half my age." I just think of them as people. If they're idiots, they're idiots; and if they're wonderful, they're wonderful.

MRR: Do you ever find yourself saying "Oh my god, I'm an old fogey" after catching yourself getting down on attitudes that you used to hold but no longer hold?

IM: No, but that's because I'm very careful about that. I've been careful about decisions I've made in my life and thought a lot about how I got to them and also realizing to not tolerate that in other people, not to give other people a chance to sort these things out is pulling the carpet out from underneath my own feet. I want to make sure I don't go "You fucking idiots, you don't know" because there were points in my life where I didn't know about things I know about now, or didn't think about things that I think about now. I figure, the fact that I've gotten to where I am is testament enough that anybody can make it to wherever they want to go. If they're doing something that's kinda dumb, I might say "Hey, did you ever think about this, because that's how I ended up there too." It's the people who said "You're a fucking jerkoff," those people just drove me farther away from what I needed to know. Kids will figure it out, they always have. Here's one funny thing: the first time I saw Jello Biafra I thought he was an incredibly old man, and I think he was 22 then. (laughs). The funny part of life. Just for the record, even though I may not do everything that I used to, or agree with it, I don't regret anything I've ever done. Every step taken is what got me here, mistake or not. I have no regrets. I'm a punk rock motherfucker. (laughs)

JEFF PEZZATI, 31, SINGER/LYRICIST, NAKED RAYGUN



MRR: When did you start playing out?

JP: There were some pre-bands to Naked Raygun with the same members. We were late bloomers, being from Chicago and all, the last to catch on in the country. Probably around '80.

MRR: In what ways have you changed the most since then?

JP: As far as being in a band, back then it was easy to write your first whole bunch of songs, and after that you're not satisfied with doing something simple. And if you do do something simple, it's really hard to accept that it's good. You eventually end up like Mozart with lots and lots of notes. If you do something simple it's hard to say "Oh yeah that's great." You have to be real careful that you don't become something shitty, which lots of bands do anyway. Complex isn't necessarily good.

MRR: On a personal level, how would you say you've evolved?

JP: I don't go out much anymore. I have a family now, and it's great. It's different. I'd like to think I'm the same as I always was, but I am probably more cynical, but that's more in form and sense of humor. I don't get insulted very easily now. Maybe it's sad, but I don't look up to anybody enough so that if they said anything bad about me it would bother me. But I can be embarrassed. I've learned that if you're going to be different, especially in a band, you should figure out right away that either you're going to be absolutely the biggest, hugest thing—if that's what you're trying to do—or right away realize that you're not going to be and just try to do everything yourself. Because if you wait around trying to get signed by a major label, it's never going to happen. It's pretty obvious, but a lot of people don't realize that.

MRR: Are there any major events in your life that have propelled you in one direction or another?

JP: Discovering great music. Realizing that I somehow have to make a living besides doing music. I'm a heating and air-conditioning engineer..

MRR: Something you have a degree in?

JP: Yeah. That was more of a realization than a milestone. I realized right away that to do what we wanted to do in the band, exactly like we wanted to do it, it would probably mean sacrificing making a living off it. Coming to grips with that meant having to do something else to make a living. After you deal with that, you can go about doing both of them.

MRR: Has your family changed your attitude about music in any way?

JP: It's kind of new; I just got it! Karen and I just had a baby girl, just over 3 months old. It's wonderful so far. A lot of time spent at home, that's all I can tell so far, which is nice too. A lot of video rental.

MRR: Will we see this reflected in your songs?

JP: Probably not. I got a lot of other stuff I have to write about. But it's pretty wild to create life. It's bizarre. It's so much and it's free. You feel kind of elevated to some immortal level, that you're able to give life. We got a new roadie! (*laughs*).

MRR: What insight would you offer to a young midwest garage band?

JP: If you're really serious and trying to be huge, I'd recommend moving. If you're big here, you're just going to be big here. But that's OK if you're just doing it because you like what you're doing and it's original. Even 10-15 years ago, my whole plan was to grow up to be really, really old because I wanted to hang around to see everything. My grandparents saw the industrial revolution to men landing on the moon. Not that technology is all there is to see, but I'd just like to see where humans will lead themselves, and to contribute whatever I have to contribute. As an observer, it's great. And if you can participate, it's even better. So I plan on being totally ancient and I'll be really bummed out if I don't. A lot of people have this "live fast die young" attitude. I want to be the old guy with the cane saying 'old guy stuff.'

JELLO BIAFRA, 34, SINGER/SPOKEN WORD

MRR: When I was doing the interview with Ian Mackaye, he said the first time he saw you on stage he thought you were ancient, and how hilarious that was cuz you were only 22 at the time. How does it feel to be an elder statesman?

JB: I try to avoid that role. When I hit 30 it really didn't matter because I was so busy and had so much to do. I think it helps to be immature to begin with. Maybe I've reached the age of 18 by now, mentally, but only people around me can tell for sure. In some ways I feel like an elder statesman because I've seen so much history, even back when I was a kid watching the 60's unfold. So I've got that under my belt as well and have that to offer, especially to people who I meet on the road doing my shows who have no tangible memories of that kind of thing. On the other hand, I really get fed up with people my own age who start living in the past and who go on and on about the "old days", and "Let's go pay $25 to see the Buzzcocks because it'll bring back memories." Fuck the old days. There were great times for me in the 60's, and even a few in the 70's before punk hit, and I'm more curious about the future. I've been saddened for years seeing people of 25 years writing songs about growing old. Maybe it's just this inner belligerence I've always had that keeps the mental part of the punk attitude alive and realizes that maybe the attitude has nothing in common with the people who deliberately play old sounding punk and behave in a conservative manner, sticking to formula.

MRR: Being this "missing link", in a sense...

JB: ...I think everybody my age is a missing link in that sense, though very few people are aware of it. One of the things that's really disturbed me about my own generation is how few people have any tangible memories of Vietnam or Watergate. Jesus, that was all any of us talked about at the time. Even in 6th grade, people knew where everyone in school stood on the war. People then say "Oh, isn't it cool, you remember more of my own childhood than I do." Then I'll start humming some melody from a mid-sixties TV commercial and they remember it instantly.

MRR: On one hand you're an elder statesman, and on the other hand you're almost an icon, been there forever. Do you feel sort of isolated by those factors?

JB: I think the icon factor is a lot more damaging in my personal life than my age is. As far as age goes, I tell people if they feel old and can't find anybody to play wild music with, why don't they approach a few 18 or 22 year olds. That's what made Tumor Circus so cool to me, there was so much fire going on in the room. The icon factor is different. No matter what age you are, if you're put on that pedestal, you're essentially being reduced to a subhuman species, a zoo animal, in the minds of many of your so-called admirers. They would rather ask for an autograph than be your friend. Being a naturally shy person anyway, this has sometimes led to some serious bouts of loneliness and depression, feeling like all I am to anybody else is somebody to milk energy from. It also can make me even more awkward than I already am in the romance department. It would be nice to find more women my own age I can relate to, but most of them, especially outside of the music scene, are square, much more orientated towards career, biological clock, and "Well, I used to like that music back then but now I listen to something more mellow." I can't deal with that and never could.

MRR: So how do you deal with that by not dealing with that?

JB: It's strange, most of my close friends are either quite a bit younger or quite a bit older than I am. Another downside of what you call being an elder statesman is getting very fed up with the immature side of...I'm not going to say younger people, because there are people of many ages who are immature in the same way...but seeing people turn up with the same old hang-ups I've seen come and go for 10 or 15 years, I find myself less and less patient with. Everything from people who are dishonest with their friends and relationships, or people who are really hardline 'more political than thou' for a year or two and then turn around and become a yuppie or a wimpy pop singer or something.

MRR: Tell us two lessons you've learned over the last how many years: the best thing that you've learned and the bitterest thing you've learned.

JB: The bitterest thing stands out immediately, but there have been so many good things. The bitterest...maybe I'll say this because I'm from America and most of my experiences have been with Americans, but people, right down to their heart and soul, are so fucking dishonest these days. This has led to why America is such a lonely, depressed society. Especially after the Reagan era, people treat relationships as one more way to scam on somebody else, "Don't give too much of yourself away or otherwise they'll take advatage of you." After a while you get a very uptight group of people on your hands. Why do you think there are so many 1-900 phone numbers making so much money right now. People are out for themselves but very scared of being used because they've been hurt too often. As far as the good things go, this may not be the main one, but one of the hardest things and most rewarding things for me has been in overcoming my family's legacy of never admitting they're wrong and never apologizing to anybody. It's was very hard for me to learn how to quit being defensive and try to accept criticism better, and if you're wrong, try to admit it and everything is a lot better. Or even if you feel in your heart of hearts that you're right, if it means that much to the other 'entity' involved, to eat some crow and meet people half way. It gets easier and easier to do the more you realize that apologizing or admitting you're wrong should not necessarily be seen as some sort of embarrassment or disgrace. I think venturing outside of America had a lot to do with that because in other places people are a lot more blunt with each other. That may come off as being hurtful at first, but then you realize this is a much more open, honest interaction you're seeing here. But the bigger one would be "Dare to be wrong." Back in '77 I blew off going to school and went off to San Francisco, "Bye mom, bye dad, I'm quitting school so I can go chase some dream and sing in a punk rock band!" On paper, that was an incredibly dumb thing to do, and it would have been very depressing and humiliating if I just wound up being a wallflower, drugging myself into irrelevance. The fact that I was willing to stick my neck out, in the long run, worked. If people plan their lives too much they deny themselves the most essential kind of adventure, the soul.

MRR: Any sort of outlook that you can offer on how to learn from the past and face the future?

JB: There's that old phrase, "Those who don't remember the past are condemned to repeat it." Even in personal experience, I've had both bad things in my past and great things. But one thing that keeps me alive is I've never shut down my own curiosity and felt that I'd done all that I could do. This just doesn't apply to my art, it appiles to having fun in general. I haven't had to make a point of this because I just do it anyway, out of pleasure if nothing else: Stay curious! The more I explore different kinds of art and music, the more I find that fascinates me, and by the time I've twisted that around and applied it to my own works, it's turned into something my own that I can then give back to people. I think it's really important, especially for people who are in bands, if they find that they're getting tired of the music they're playing or listening to, for chrissakes, start exploring something else rather than just listening to the same old stuff over and over again for 10 years. I know a lot of the current MRR staff may not care for what I'm doing, but at least I ain't repeating myself. Maintaining my sense of humor and undying love for pranks and creative crime, that keeps me going. It's really important, a sense of humor, and can help you deal with our increasingly wicked reality out there. It helps to maintain a sense of humor about myself, too. When I look in the mirror and realize what a dork I really am and always have been, there are three ways I can go: I can laugh, I can cry, or I can turn into Glenn Danzig.

JIM TESTA, 37, JERSEY BEAT MAGAZINE

MRR: What motivates you to keep active in publishing and all the things you do?

JT: I just really enjoy doing the fanzine. It's rewarding. I have a very boring, regular kind of day job working for an insurance company. There's not much creative outlet there. I guess it's probably a little different now from when I started, which was before I was 30. It's harder for me to stay up late on Tuesday and Wednesday nights and go to work the next morning than when I was 22. But the other thing is it's become such a big part of my life. Every good friend I have I've made through bands I've met and people I've corresponded with. I travel all over the country and get to stay with people I've met through the zine. If I stopped, I'd have nothing else to do except sit around and watch TV and drink beer and turn into moss.

MRR: Does it bother you being older than most of your friends?

JT: It bothers some of my friends, but it doesn't bother me because maybe

I've been a little older than everybody else. I don't think Mykel Board feels that way, and he's even older than I am. I go to ABC NO RIO where the average age is 15 or 16, and nobody gives a shit about it. I probably have more in common with them than someone my own age. I always seem to learn something new at every show. Like Phil Rizzuto says, he's been going to baseball games for 50 years and every time he sees one he learns something new.

MRR: What else do you do besides the zine?

JT: I got involved with putting out compilation cassettes, and this year for the first time I just put out a video. People always ask me how much money I'm making off the zine and I have to laugh. After 10 years, I'm still losing money. One of the biggest reasons for the video is that I thought it would generate some cash to help pay for printing, which it hasn't so far.

MRR: Do you feel a dichotomy between your straight life and punk life?

JT: I just shift gears when I need to. I'm pretty comfortable with it. People at work have seen *Jersey Beat* and a newspaper column I do, too. I get phone calls at work from bands and stuff. And people I hang out with at night know that I have a day job and work at an insurance company. No problem.

MRR: Any final words of wisdom?

JT: As Minor Threat said, "It's not how old you are, it's how old you feel.

JUAN CAMACHO, 30, GUITARIST, THE DETONATORS

MRR: How's it feel to turn 30, buddy?

J: I'm not going through a midlife crisis of any sort and don't feel intimidated by my age. I feel pretty good.

MRR: Compared to when you first got into punk, about 11 years ago, are you more cynical?

J: I'm always going to be cynical, but I still feel positive about what we do. There's always going to be crap out there, and right now the scene's not very positive....partly because of the size of the country, and no one really communicates as much as they could or should. I don't think as many punks are as focused now as they were 10 years ago, but there's still good people out there and we're happy to be part of it.

MRR: What are some of the most important things you've learned over this decade about life?

J: The band has been at this for about 10 years and we've taken our lickings and paid our dues, and still are, but it's matured us a lot. It's made us more aware of what our failings are. We've learned a lot and gained a lot of experience from being on the road, seeing all the bands we've seen, meeting all the people...putting out records, which goes into the whole process of being in a band and trying to get yourself heard. It's been pretty positive towards our character, I think.

MRR: I think a lot of people would get pretty discouraged and bitter after ten years and not having made it "big".

J: A lot of bands set goals and go after them. When a band first hits the road for a couple of tours and can't handle it because they realize how expensive it is and what a commitment they have to make, some are going to bow out earlier than others. Some bands, it doesn't matter if they're not cutting $780,000 deals with major labels or so-called alternative labels. We didn't get into it to make a lot of money. We knew what we were doing was just trying to cut a niche in there. As long as we keep liking what we do...Bruce and I still like it a lot. It's hard for us to understand why a lot of bands decide that maturing is going for the money and that's what they consider maturing in their music. For us, it's like we just have to keep coming up with songs and keep trying to get people's attention."

JOCELYN FEDRAU, 36, BASS, CAPITOL PUNISHMENT

MRR: It's pretty unusual to find people at 36, especially a woman, in bands.

J: But I'm too old to be a sex symbol, right? (laughs)

MRR: You definitely don't look 36 and looking amazingly young.

J: That's because I've been dyeing my hair all these years.

MRR: You and Dale! Anyway, how do you like playing in a band at this age?

J: I really like it, to tell you the truth. I feel like I have a lot of freedom and exerting it to do whatever I want. But there is a lot of pressure to buy into the system. It seems like the older you get the more you have to worry about getting older. Retirement, right? We're both dirt poor. Dale has his record store that runs on a shoestring, and thinking about how are we going to support ourselves leading this lifestyle.

MRR: You've had a "regular" job for a long time, right?

J: I work for a health insurance administrator. I've been able to go up in the ranks without getting into management, which really pleases me. We can use the money I make on my day job to help support the band. And so I've been able to avoid management so I don't have to screw people over, fire them, get pressure from the top and beneath. I'm happy about that.

MRR: Does having these two very different existences cause you problems?

J: The weirdest thing happened recently. I went in to have a physical because I am getting older. My doctor is trying to convince me not to smoke, and I'm telling him all my excuses. It's basically my only vice. So I'm getting ready to get on the table to have the pap smear, and I tell him I'm in a band, it's a lot of pressure to smoke because it gives me something to do, blah, blah, blah. And he asks what kind of music do I play. And I tell him punk rock, and he looks at me and goes "Aren't you a little old for that?" It was really nice to be able to explain to him, "How else are you going to keep in touch with what's going on?" I really enjoy trying to relate to people younger and get their ideas. But it's kind of scary, considering we've been together as a band for so long, and I think we're going to be classified as a dinosaur band soon. It's weird to have people come up to you and say "I remember you guys when I was 14 years old." And they're probably 22 and out of punk by now. That takes me aback a little bit. I don't feel any different, yet there are obviously people changing.

MRR: It must feel weird that you're at it but very few of your contemporaries still are.

J: The most disconcerting thing is that the scene is so fragmented. The base that we always counted on is not really there anymore. We do have people that enjoy our music and want to listen to what we have to say, but things change and sometimes we feel like we're getting out of touch. We're getting older, and don't have the money to buy new records and keep in touch.

MRR: What do you think of a perspective that you might want to share with younger people, in this case being a woman in her mid-thirties doing punk rock. You seem from my perspective to have handled it very gracefully.

J: Truthfully, I love it, but it gets harder the older you get. Sometimes I think of chucking it, especially from the financial pressure. Sometimes there are different people that I can't relate to, but that's more a factor of them just wanting to party or being boneheads. I'm not the partier I used to be. On the other hand, I enjoy the ideas. Our drummer now is 19, only one year older than Dale's oldest daughter. That's pretty cool, I think. It keeps things fresh.

MRR: No end in sight?

J: No, we're doing a new album, and take it from there on how it does. If people stop enjoying our music and stop coming out to see us, then maybe we're flogging a dead horse and maybe need to change something, make it fresh, or start a new approach. If we're stagnant in our ideas about punk rock and its changes, then if we can keep up with it we will. But we still have a lot of spirit.

JOEY RAMONE, 3?, SINGER/LYRICIST, RAMONES

MRR: How old are you now?

JR: I'm in my thirties. Actually, I'm ageless. Age to me is a state of mind. Some people are older at 17 than they are at 60. It's all in your head, you know. Your spirit and attitude is everything. In rock'n'roll, like with the kind of music the Ramones play, you gotta be in good shape.

MRR: How do you stay in shape?

JR: You gotta take care of yourself...

MRR: I mean, you don't lift weights, right?

JR: I exercise, actually I've been sober now 2 years. I see a homeopathic chiropractor, and guess I'm into something different now than I was previously, ya know what I mean? I just enjoy my life a whole lot better now than I used to, there's a whole lot more to it now.

MRR: Is that reflected in your music at all?

JR: Yeah, it is. It's a whole lot more creative, I'm not blocked, I have more energy, I just feel everything I do so much more. It's just a real intense, exhilirating feeling. I've always been an optimist, positive thinker, but now I wake up in the morning and have all this energy and all this kind of creativity. Everything is so much more meaningful to me, dealing with people, interaction....it's just a lot more enjoyable.

MRR: How....

JR: I get more out of everything, ya know what I mean? I lived a good portion of my life getting high. It was enjoyable at times, but it's a whole lot better now.

MRR: Is there...

JR: But it's not like a lifetime achievement, staying sober, but I don't know if I'd ever want to go back to the other way.

MRR: How about in lyrics, have you...

JR: But on the other hand, I'm not like a born again and not the type who can't hang around with people who are getting high or smoking pot or drinking, ya know what I mean? I'm not like one of these preaching types, and when I stopped I just went cold turkey, no AA or any of that shit. I just got disgusted with that whole thing, that whole way of life, and got disgusted with myself and I just needed to do this.

MRR: Over the years, with your lyrics, how has...

JR: Ya know, one thing about growing older as a musician or an artist, it's perfectly acceptable, ya know what I mean? Look at the old blues guys and jazz guys, ya know what I mean?

MRR: It's harder in a youth culture like rock'nroll though...

JR: It all depends on your credibility, ya know what I mean? Like if you're someone like Lou Reed or...ya know what I mean? Lou will always be credible.

MRR: So have your lyrics changed at all because of time or from getting sober?

JR: No. I write about personal experiences or things that piss me off. My songs are more topical now, too. I have a song called "Censorshit" on the new album that we're in pre-production with.

MRR: You would have to say though that at whatever age you are now...

JR: Age doesn't affect my themes or anything, ya know what I mean?

MRR: You don't think about different types of things than you did when you were 18?

JR: I've grown a lot on the inside and continue to grow on the inside, and see things a lot more clearer than I did before. The game is just to grow. A lot of people don't, they're stunted, a lot of people living in the bottle, a lot of people become hermits and isolate themselves, ya know what I mean? That ain't livin', ya know what I mean? You gotta stay in touch and intact.

MRR: How do you do that?

JR: It depends on the kind of person you are. I just know how to kind of stay in touch and intact, and not let myself kinda go off, ya know what I mean? I'm good about staying on an even keel about myself. Most musicians I can't stand, especially rock musicians, they're all egomaniacs and this and that. It's pretty sickening. The idea is to stay grounded, ya know what I mean? That's what it's all about.

MRR: Any words of advice to some young garage band today?

JR: Stay true to your initial vision, don't be swayed by greed or people trying to change your ideas. Just stay true to yourself, that's my advice.

JOEY KEIGHLEY, 35, SINGER/GUITARIST DOA

MRR: You were active...

JK: ...beginning in '76, when I first started playing music in front of people, right after I got out of high school. DOA started in '78, 13 years.

MRR: That's a big chunk of one's life, a lot of changes. Looking back, what do you feel emotionally was the best you got out of it and the worst?

JK: When you're involved in something for that long, it's hard to encapsulate it, put it into a box. The whole thing was ongoing in the first place, and bands, just like friendships and relationships, never have a prescribed period of time, just as your life doesn't. You never know how long you're gonna be at something, or how long you'll be around. The best...I had a lot of fun doing it, got to travel a lot, made a lot of friends. We, as a band, accomplished a lot, through some good records, some good songs, a lot of the benefits we performed...that would stand out as a highlight, helping people that way. Personally, I learned an awful lot. I grew up, although your definition of that changes all the time. What made sense at 25 is different from what makes sense at 35. Bad stuff...once you stop treating music as purely a hobby and it becomes something more than that because you're trying to get out to people or try to become popular or sell records, you run into the business side of it. It's the really unattractive end of the whole thing, right, although it's one that you have to deal with in one way or the other sooner or later.

MRR: At 35, how would you say the whole DOA experience changed your perspective on what you want to do now?

JK: When I started on in DOA I thought things were bad and would get better, but instead I think they've gotten worse in most ways. People are more controlled, more corporatized, pretty apathetic and walking around in a daze, pretty brainwashed. I've just tried to learn something out of it, try to keep what's important in front of me, be it social change or playing music for fun.

MRR: For years you were out there trying to make people be aware, but you feel that people have gotten even more apathetic. Has that made you even more cynical in how you approach the future?

JK: If we hadn't of been doing that or helping to contribute to a bunch of people that were the fly in the ointment, maybe things would be worse than they are. I don't think of it as a failure. We were able to move towns but not the entire world, thousands as opposed to millions.

MRR: Has that lowered your expectations?

JK: You have to change your expectations. I always think that if you change one person's mind, then it was worthwhile. We didn't set out to be The Beatles or Chairman Mao. But yeah, it definitely gave me a different outlook on how I would approach things now.

MRR: How does having a family affect your perspective?

JK: It's helped me be more aware of what's going on in the world, having an even greater stake in trying to preserve the good parts, and it's a financial reality, too, when you have kids that are depending on you. I've changed, but haven't wildly changed.

MRR: At this point, how are you working your creative outlet?

JK: I've started a new band, Instinct, with a different approach. It's rock music, and the lyrics are social/political, or satirical and funny. Often the best way to take the air out of something is to lampoon it, it's a lot more enjoyable to listen to than dogmatic or strident type stuff. And it's fun to play in a new band, new songs, different people. That's a real change. It's tough to be in the same band for such a long period of time. You accumulate people that like you from year 1 to year 13. They all expect something different from you. People that saw us in '78-'79 got something different in '84-'85, and the people in '86 were getting something different in '89-'90. It kept changing along the way, but there was a thread through there that kept it somewhat consistent, but if it stayed exactly the same it would've been too much like nostalgia, right? The biggest thread between DOA and what I'm doing now is lyrically. Musically, it's rock music, not fast and thrashy, although a lot of DOA stuff wasn't either.

MRR: Would it be appropriate to say you've mellowed in time?

JK: People can call it that if they want; it doesn't really matter to me. But I think it's more about having a different way of looking at the world. You've got to realize that I was 21 when DOA started, Randy was 18, Chuck was 15, it was just a good excuse to go up there and make music, drink as much beer as possible, and raise as much hell as possible. That was a really large part of our motivation. So, you obviously enjoy different things in life as you go along.

MRR: Would you say the thing that impels you now is to be on stage?

JK: Besides what I just said there, it's also the fun and thrill of playing music for people and those people enjoying it, giving you energy back off of that. Not having played that much this last year, I miss being on stage.

MRR: Is it an addiction?

JK: Yeah, I think so.

MRR: I was going to say that might be one of the least harmful addictions, except that it does take a toll on one's body. Every time you perform, you play 100% and are dripping with sweat.

JK: I've worked on stuff the last couple of years. I'm probably in better shape now than I have been since 18. I lost a lot of weight and feel a lot better. I've seen some of the people I've known for a long time, from SF, Vancouver, LA, involved in music, that didn't take care of themselves and didn't make it from one end to the other. You've got to take care of yourself.

JON VON ZELOWITZ, 31, GUITARIST, MR T EXPERIENCE

MRR: What was your first involvement with punk.

JV: I went off to college in '78, in Boston, almost immediately discovered there were great college radio stations playing punk rock, great bands, and clubs I could get into with a fake ID. I got involved in the radio station at my school and eventually started my own band. In '83 I moved to San Francisco because the Boston scene started to suck and was changing over from the older punk rock bands into a bunch of moron hardcore bands like SSD and the FU's and I couldn't get into either their music or their IQs. But there seemed to be an active cool scene out here, and I rented a room about 4 blocks from The Mab and had a great time. I started a not-for-profit mailorder which turned out to be for-large-loss, but a bunch of us wanted to help people who were having a tough time getting punk records. With friends like Kenny Kaos, we'd get together every weekend, open the mail, get drunk and send out people's records. It was a lot of fun, especially when people would write in a nice letter from some obscure place telling us what was going on there. We kept it up for a couple of years, and shut down just about the time that Blacklist started up.

MRR: And then you got into a band out here. Looking back over these last twelve or thirteen years, are you still enthusiastic?

JV: I think I'm way more cynical now. It used to be such a happy experience going out to shows. These days, there's still that occasional happy experience, but much less frequently. I saw one the other night with the Mummies and the Stalin, and had a great time, which made me think how it's more rare these days to get really psyched.

MRR: If you weren't in a band, would you have given up?

JV: For me, those are two separate things. Going to shows and buying records are independent of being in a band. Being in a band might lead us to be put on a show with a band I might not have found out about otherwise. I've always wanted to keep informed about stuff. One thing that's helped with that has been my constant involvement with radio. Doing a radio show helps you keep informed about what records are coming out. You've got to stay on top of things.

MRR: Do you notice any change in the energy you need to play in a band?
JV: There's a slow process going on, but it'll be a long while before I'll be unable to jump up in the air. But my ears have really taken a beating, even though I wear earplugs.
MRR: You're a computer programmer in your "real life", and does that ever cause you schizophrenia?
JV: Sometimes I feel kinda weird telling people that, and fear that if they don't know me very well they might think I'm a weirdo. And some people at work think I'm pretty weird, but I don't care.
MRR: Final words of wisdom?
JV: Confucius say "get off your butt and do something." Contribute to the scene.

AL BARILE, 28, EX-GUITAR, SS DECONTROL

MRR: Al, how old were you at the time you first recorded any SS Decontrol stuff?
AB: Twenty.
MRR: And on the 10 year anniversary of that, there's gonna be a "greatest hits" type of double CD release. Why?
AB: We wanted to counter the bootlegs. I heard there was going to be a boot of *Get It Away*, so it's on there in its entirety. But the sequencing is all different, and because the material is so diverse, it really jumps around. You hear one track and say "Wow, that was a weird period!" There's some stuff on there that I consider downright horrible, unreleased stuff that I wouldn't want to release. The sound wouldn't be acceptable by my standards back then, but on this record it makes sense. Anything goes on this record.
MRR: That brings up a good point, though. Would you say that your attitude or standard has changed over these 10 years? Just the fact that you're doing an interview now, whereas 10 years ago you wouldn't do interviews.
AB: I don't think I've changed one bit. I still have extremely high standards, but I had to kind of give in on this one because my hand was forced. If had the choice, the record would not come out. There's certainly no financial incentives for me to put this out, because my feeling is when you give a record to someone else to put out, you're basically telling the person "Screw me!." I'm doing it with Curtis Taang, I've done it with the Newbury Comix people, I've done it with Gerard Cosloy. You're just telling them "Take advantage of me, screw me, make my life miserable!" That's the kind of relationship that these people unfortunately make it. So far with Curtis, it hasn't been easy. This thing started 2 years ago. It's been slow, a lot of battles.
MRR: On a personal level, this issue aside, you've been out of music now for 5 years and since then you've been doing what?
AB: I graduated with my BS in mechanical engineering in '88, then went on to graduate school and am working on my thesis now. And I've been working fulltime since '88. I've focused a lot of my energy into my work, but there's still a void in my life to some extent. I've made up for it somewhat with publishing, multi-media stuff at work, video projects to feed my creative side. But I still always dream and long for the music thing, always hoped I could start it again. Everybody else in the band pursued music, but I never really did that. But if it ever were to happen it would be magical. I'd have to meet someone, kind of like getting married. That's the way I look at it. If I was ever to get in another band, it would be fate. I miss certain things, but there are certain things I don't miss, like hanging around in smokey clubs. Since the band broke up, I've probably only been to 5 shows.
MRR: So when you say you haven't changed in 10 years, is that across the board, that you haven't had to compromise in any ways?
AB: You always have to compromise, it's always a battle in how much you compromise, what you compromise on.
MRR: You always seemed to me to be somebody who was pretty uncompromising.
AB: But you have to compromise to live. I have to compromise to my mother, getting married you have to compromise to your wife. Nobody can say they don't compromise. I had to compromise all the way down the road when the band was going. It was a battle to stick to what I wanted to do. In fact, that's maybe why the band broke up, too. The god honest truth to why I got out of it was I felt we reached some level of success, and was it good enough for me or did I want more? I couldn't live with what we had. It wasn't enough. At the time, there was no way I wanted to play with those guys, but if I had been more moderate, perhaps 3 years from then we could have made a record and that would've been fun.
MRR: That is something you've learned and changed.
AB: The goal was always to be as good as we could get, artistically, creatively, etc.... not to be successful as far as money. I broke up because there were limitations that I couldn't get away from.
MRR: Applying that to the rest of your life now, do you still function under the same rigid criteria?
AB: I'm a diverse person, there are so many things I can do good but maybe nothing I can do super great. I can do computers, music, videos, usually have pretty good luck with anything I try. But the music thing is complicated because it involves other people. I think those people who are singers and writers have more control over the whole thing. They can dictate, they hold the cards. But if you don't sing and write, you have to rely on other people.
MRR: Anything else to add in terms of advice to a young band just starting out now?
AB: If I was a 20 year old starting a band again, I would never ever look for outside help. I would totally do it all myself and not even think about anybody else. If you can pull it off, if somehow you can raise the funding, don't ever....at one point we compromised because we were a do-it-yourself band...
MRR: The whole X-Claim thing...
AB: ...but it became too much of an effort for me to sit on the phone and argue with people about record sales and this and that.
MRR: But you're saying now that it's worth that effort?
AB: It's worth it if they can somehow organize it so that there's more of an equal distribution of the workload, or involve other people that are close to you...not like outside people. Work more as a team and don't just look for the easy way out. That's where we lost control of it. If you believe in yourself, what you're doing and where you're going, I don't think you need the other people. From my lessons learned, it wasn't worth it.

LEESA POOLE, 31, SINGER/LYRICIST, THE CREAMERS

MRR: Does that feel weird to be your age?
LC: It feels weird in that I don't feel like it. You know how when you're younger and see people who are 30 and think a certain thing? Well, I don't feel like I'm that. A lot of the people I know my age seem a lot older than me.
MRR: Do you relate to your peers?
LC: I know people from a pretty wide spectrum of ages, from mid-teens to 50. My closest friends are very close to my age, though. Rosa is my best friend and she's exactly the same age. My best friends are people who are interested in the same kind of music I consider good. I know people at my office and like them a whole lot, get along with them really well and consider them friends, but outside of the office I don't associate with them much because a lot of them are married with children or into a more conservative lifestyle and don't have the same interests.
MRR: As a woman in this situation, do you feel it makes it more difficult?
LC: Having never been a man.... It's going to be real interesting to see, actually. We were over at Jamie's (Chemical People) house, my husband and I. He just got married, too. I have no idea how old he and his wife are, and they are certainly not conservative in thought or the way they look. I was talking to Kathy about how it seems like people in our audiences are getting older, and also that a lot more people like us, whatever that means, are into getting married and things of that ilk. It's weird because we're not traditional or have conservative values, but I see more people like us getting married or having real serious live-in reltionships. And I looked at the audience and wondered if all these 16 year olds are going to accept me when I hit 30, but then the audience now is not all 16 year olds. I see a lot of people around my age in there, too. Pat and Doug from the Lazy Cowgirls, they're older than I am. Rich Coffee, Bad Religion, Candy Del Mar...all the bands are getting older. It seems like a lot of people got into punk and are still into it 10 years later.
MRR: What about if you were to have a child?
LC: That's nothing I'm interested in...never have been, never will be. I'm not so close-minded that I won't say I'll want one 4 years from now, but I never have wanted one in my life, never have had a maternal instinct, and am not wanting one now.
MRR: But what about the so-called biological clock?
LC: I could care less. First off, I'm an only child and really selfish. I don't want to share my husband's attention with anyone else. I don't want to work any more than I have to, and I don't think you should have a kid unless you're ready to put the kid first and give it what it needs, and you need a lot of money and a lot of energy and a lot of attention to do that. I don't want to have to go find a steady job to support a kid or worry about who's going to watch my kid while we're touring Europe for a month. Maybe it would be different if I was in a band that made a lot of money and I could have a nanny like Chrissie of the Pretenders or something. Even not then, I just don't have the maternal instinct.
MRR: How about energy-wise? You're very energetic on stage, but do you feel your body can hold up?
LC: I hope so. I lift weights. But, I've had a lot of problems and had to cancel some shows because of "female trouble" and had to have operations. So, I had problems with energy because of that. My gynecologist says it has to do with being 30 and not ever having had kids. My body is rebelling

because of that. So personally, it has been a problem for me.

MRR: And in terms of your rebellious spirit, you don't feel any ebb there?

LC: No, not at all. In fact, I feel even more adamantly because as I get older I read more and keep up with the news more. I learn something new every day, and feel more aware every day of what's going on in the world and our country, and really get more sickened and upset by it. The more you know the more that rebellious spirit grows. People who aren't rebellious are people who walk around with blinders on.

MRR: In what way would you say you've changed the most over the last 10 years?

LC: Me, personally, I'm not a rock bimbo anymore. I think my music has changed the most because I'm now more aware of social issues. You'll see with the new albums that the songs are more serious and more thought out. Instead of it being something I'm doing for fun, it's definitely something I'm doing because it's a passion and something I can't live without. I used to just want to be a blond bimbo up on stage with everybody looking at me, and I'm not like that anymore. The reason I do music now is because I have something to say and I want people to hear it.

MIKE GUNDERLOY, 33, EX-PUBLISHER FACTSHEET 5

MRR: When did you first start taking an activist role in the underground media?

MG: I guess we have to go back to '77 and my high school underground newspaper, one of the last such creatures. That got me started writing about what was going on outside of my own life. After there, it was off and on. It was off to college, where I failed out a year later. In between there, I got into science fiction fandom which really got me writing and my own publishing. It's been pretty continuous since then.

MRR: At what point did you initiate *Factsheet 5*?

MG: That was 1982, shortly after I had moved from the west coast to the east coast and needed a way to stay in touch with people. It seemed like it would be simpler to publish a fanzine than write a lot of letters. It was a very stupid assumption. If I had written letters, life would've been much simpler.

MRR: At what point did you realize that this was not only going to entail a lot more of you but that it might meet other needs that you had?

MG: It sort of grew and wasn't until '86-'87 that I realized that there was some hope that it could actually be a real magazine, more than just a hobby publication. Eventually, it got to the point where I dropped out of college again in order to pursue it full time, having realized there was no way I could continue to do fulltime graduate work and a fulltime independent job. I was working on my doctorate in science and technology, studies looking at the history of computing and engineering. At that point I thought I could do the magazine full time and always go back to school. After I stopped doing the magazine, I maybe thought about going back to school for about 15 seconds.

MRR: Why did you ultimately decide to cease being involved with *Factsheet 5*?

MG: It got to the point of too many hours at too little return to continue doing year after year. The emotional return was always pretty good, but the financial return was always crappy. We had certain drawbacks, like paid staff. The magazine did OK, but it eventually got to the point where I realized I was working a hundred hours for $1 an hour and said "to hell with this".

MRR: So now you're 33. The main thing you've been doing for the last 5-6-7-8 years you've voluntarily terminated, you've ruled out going back to grad school...do you feel you're at a weird crossroad in your life?

MG: It's been a long, strange trip the last 6 months or so. I've got one book in press now, got a proposal out for another book. There's some possibility, but then again my agent tells me it's a crappy time to be selling books. I'm none too sure what I'm doing after that, but I'm tired of living in the snow belt. Who knows what's going to happen next?

MRR: A newsletter from you showed up here today; is it a stop-gap measure?

MG: It's just to keep in touch with people that I want to keep in touch with, and it's the easiest way to get other people's publications.

MRR: Has this experience soured you?

MG: I feel pretty much good about everything. It was at a point where a lot of changes needed to be made, where I didn't want to go through another round of trying to make *Factsheet 5* go for success. But it was a good way to spend a couple of years, and it certainly put me in touch with a lot of really weird people...ample fodder for future writing. I've had the luxury of working at home for nearly a decade, and I would just as soon not end up in an office.

MRR: Any insight you might provide people who are trying to publish a zine, especially given that most zines are definitely not profitable?

MG: Most zines are going to stay non-profitable, unless you have start-up capital or some incredible idea, you can't get major distribution in this country. People will continue doing zines for the same reasons they always have, which is they get excited about something and have to write about it. But we will continue to see people coming into it hoping they will make a living off of it. I think people have to maintain a sense of perspective there. It's a lot safer to do little zines of 200-300 copies than try to do something huge and put out 5,000-10,000.

MRR: Not very encouraging...

MG: It's tough to be encouraging these days. There's never going to be a zine that starts on a shoestring and captures the imagination of everybody, like *Rolling Stone* did, and goes on to become some fat, corporate baloney. The conditions that existed 20 or so years ago do not exist today.

MRR: Do you think the print medium will become obsolete, replaced by multi-media CD-ROM magazines?

MG: They won't replace print. There's more print than ever before.

STEVE SPINALI, 34, WRITER, MRR

MRR: Thirty four? I didn't realize that! You're way old! OK, looking back at your youth, could you have imagined what feeling 34 would feel like?

SS: Thinking back on it, a lot of other people seem to be more concerned about hitting 20, hitting 30, hitting 40.... especially women, should I have a child?, etc. For me, I haven't felt that kind of pressure. I didn't notice at 20. And when I hit 30...well, nobody could trust me in the first place. (*laughs*) Age never made a difference. If I were 40 tomorrow, I would still be the same person. I tend to have an internal locus, a place inside that is more ageless.

MRR: You're saying that you haven't changed at all in 15 years, that this locus is absolute?

SS: The only difference I've noticed is that at about the age of 30, I found that I had to start exercising to keep weight down. Suddenly health issues started to slip in. That was big. But in terms of spirit, I think it's been about the same. I feel about the same as 20. The libido has gone down, but that may be vegetarian diet more than anything else. (*laughs*). Aside from that, I haven't noticed any difference. When I walk down the street and people ask me what age I am, I have to stop and think because it matters so little to me.

MRR: Your outward appearance has always been sort of normal. I remember the first time Jeff Bale tried to describe you to me, he said you were some weird looking completely normal type who was always standing up front at punk shows. How do you perceive yourself? As a rebel? Outside of mainstream society? And has that perception changed at all?

SS: As time has gone on I've seen myself more and more as an "independent." I'm beginning to realize that the points of view that I may have are not those that are held by any specific group of people. Which is one of the reasons that punk is so interesting, in that even though there is a politically correct doctrine, there has never been any one way someone should think. I don't see myself as a rebel, but as another person...and that I don't put much weight on anything else but what's going on inside me and how that relates to other things.

MRR: Looking back, since you were in college, what are some of the events in your life that have steered you in different directions?

SS: It's really clear that at about the time that The Ramones came along, they changed my life, as they did for so many people. When I heard my first Ramones record, I said "What the hell is this?" Within 3 chords I was hooked, and within a week later I had heard a lot of other records by a lot of other bands. Up to that point, all pop music had bored me. That was the definite turning point, at the age of 19, and the way they stayed for the next 11 or 12 years. And I still stayed very much interested in the music, though I noticed that over time the music started to repeat itself, started to become a parody of itself. At that point, I found myself being really interested in literature, reading a lot more, and that's when a shift started to happen. That shift has been developing until the current day, and still hasn't reached its peak yet. I have a feeling that over time it will mature and as I get my chops in literature that I'll be able to produce something of real quality.

MRR: How about your acid-taking phase...any long term effects there?

SS: No, it was like a bunch of pretty pictures, like going to see a movie like *2001*.

MRR: How about your illness (brain tumor); did that have any major impact on your outlook on life?

SS: No. But it has accentuated certain aspects. I've always been interested in esoterica, something that has fascinated me from the start. I found that it's been deepened by the experience. For roughly two-and-a-half years I didn't go to work, so I was free to do whatever I wanted and I investigated things. Most of what I investigated in esoterica turned out to

be crap. For example, astrology has very little basis in reality. I gave it the best shot I could and the tenets of that so-called science don't make sense. It's like a set of variables from which you can take and switch any of them to make whatever picture you want. On the other hand, since childhood I've had out-of-body experiences, and that changes your perspective about things. There's no question that it's a real...well, some people call it metaphysical or esoteric, because for them it is unbelievable. But when you experience that, there's no way to deny it. It's a veracity and a truth, just as real as sitting here with you. In the same way I've been trying to see how my thoughts, actions and beliefs reflect and change outward reality. I've found, it seems to have been true. Like with my illness, back in '87, I got sick. By virtue of my thoughts I was able to really reflect and change my health. And then I started experimenting with it. Another example, a DJ friend of mine said "Steve, I don't want to talk to you anymore. That's it!" After about a half a year I said "This is bullshit, I'm not going to deal with this anymore!" and started to project my own thoughts to heal the situation. And the next day she called and it was fixed. This has happened twice. This is not merely coincidence, but is a tool you can use to be taken seriously.

MRR: Huh! So, can you make The Ramones good again?

SS: There are some things far beyond my ability. (*laughs*)

MRR: Anything else to add on here?

SS: Just to re-emphasize the fact that it's a fallacy to see age as something that binds you into a course of action, since it is a very superfluous thing and is something we give our own values to rather than something that has its own value in itself.

METAL MIKE, 40, GUITAR/SINGER, ANGRY SAMOANS

MRR: You're hitting 40...

MM: ...heading towards 50. Just stopping at 40 briefly.

MRR: And what happens then?

MM: If no one takes your drum kit away, you can still thump 'em. A lot of good ol' jazz guys died at the drum seat.

MRR: At the ripe age of 40 and still being a genuine loony, how do you hold down a career as an accountant at a hospital?

MM: My lives are separated quite clearly, with the result being mild schizophrenia. I can see myself going into work and saying "Hey, look at my new record, 'Slave To My Dick'."

MRR: Do you still have whatever the urge was that got you into a band in the first place?

MM: Yes, although I've realized that I should've stuck on drums all along. What got me playing music was the drum parts to a couple of the early Kinks 45s and one of the early Honeycombs 45s. Mick Avery and Honey Lantree were prime motivators. They didn't speak much, but they played their skins.

MRR: How do you feel about all these years with the Samoans?

MM: We were watching a little bit of old video tape, an interview from 1979. Boy, were we young and pissed off and cranky.

MRR: How do you think you've changed?

MM: You don't have as much energy to be hateful when you get older. You get distracted by things like the stupid idiots on BART, going to work every day, wearing headphones that drive you nuts. You get worn down over time and get more cranky as opposed to angry and hateful. But one think I'm happy I learned was that in between my two undergraduate degrees I spent 2 years working at the Star Trek mailorder house. I applied to a blind ad and they liked my typing. And people have pointed out from existing photographs of that time that I look suspiciously like Mr. Loser on my new 45.

MRR: Punk doesn't seem angry any more. Do you think about that?

MM: My guess is that the 12 years of Reagan and Bush have lobotomized everybody. I'm not much of a sociologist, but what were they supposed to do, go shoot the president? That's been tried and didn't work. You read all these things about the Nirvana demographics, the generation without hope, but those are the exact same demographics that broke Black Sabbath and enfranchised white trash in America. Maybe the political periods were just aberrations, like the mid-sixties.

MRR: I know you have kept up on new bands, etc. Why is that?

MM: The result of being a borderline record collector. You read about something interesting and make the effort to track the record down, and enough things do turn out to be worth the trouble and keep your interest going. I hate CDs and will not buy them. They sound like shit and look like shit. The only time in his life that Neil Young was right was when he said they're bogus and the heart cannot be fooled.

MRR: If you were 17 today....

MM: ...I'd probably be a roadie for Green Day. "Billy, teach me guitar sometime!" When I was that age, like grandad talking here, I did the whole guidance counselor bullshit in high school. I wasn't stupid and knew I was interested in playing drums or guitar or writing songs...I did that at the age of 12. But if I was interested in being an engineer or accountant, they could never dig one up for me to go talk to. It was useless, and I couldn't tell if that was something I would like or not. If you've got the urge, beat on your parents or friends and go see what someone does for a living if it's something you're considering wasting 4 years of college on. Hi Al Sobrante! And no one tells you ahead of time that it doesn't matter whether you've got an A average or B average coming out of a university. All it is is a piece of paper to get you an interview somewhere. And these days you're really lucky if you get an interview. These things don't seem important at all at the age of 17. You go careening along blindly. My last advice is play the drums! It's the best instrument. You're not required to make any musical decisions and when you see a band where the drummer's good but the band sucks, they never blame the drummer.

MR BRETT, 29, GUITARIST/LYRICIST, BAD RELIGION

MRR: You're on the cusp of 30; are you going through any changes?

MB: I don't know how important the number 30 is, but I'm definitely starting to feel older. Physically, I don't have the stamina I had-find myself wanting to exercise because I don't like the way my body feels. I quit cigarettes, so that will help. Earlier in my life, I really beat the shit out of my body, so maybe other people my age feel better than I do. I hate the fitness craze and I hate organic food and health food, but I do want to start feeling better. And sometimes when I get up on stage, I feel like I'm too old to be doing it, because of the difference in age between me and the crowd. I never feel that way while I'm playing, but sometimes I do feel like a joke. I feel like I should get over this, that I should just move over and let someone younger do it. I don't know what that means. Maybe that's just because I hear people saying that to me. But there does come a time to move over, and I'm not sure when that's gonna be, but it's a lot closer now than it was 10 years ago...put it that way. I can definitely sense that.

MRR: On the creative side of you that expresses your emotional needs, since you now do production as well as the business side of the band and label, do you find more interest there for you now than in the performing side?

MB: Mixing records is definitely creative, although not as rewarding because you end up doing what I call "art by committee", which can be OK but can also be very frustrating. It's different than being in a band, because you're in it; when I mix somebody else, I'm an outsider. Probably, creatively, my favorite thing to do is write a song. When I write a good one, it's the best thing I've ever done. Helping to put together a record or the right artist together with the right person, to get a good guitar sound or good snare sound, it's all creative and fun. But performing, I don't know what it is. It's not really creative, because you're playing songs you've already written. It's expressive, though our music is not improvisational. I'm not going up there and really creating too much. If in some way I can be even minutely interpretive, I do it to the best of my ability, but it's not really that kind of music.

MRR: But there must be some immediacy...

MB: It's definitely expressive and cathartic.

MRR: You went through a period of a few years where you weren't performing at all...

MB: The thing about performing-it's totally addictive, and it's hard to draw a line where "OK, I love doing this because it's creative" or "I love doing this because it's such a fucking ego rush". Sometimes I find myself asking that question, "Why am I doing this? Because I really love it or because I really love all the fucking attention? Would I still be doing this if I had to play in front of 5 people who didn't give a shit?"

MRR: You've found, in these later years, a good deal more acceptance and success than previously; how does that affect your outlook on doing this?

MB: Recognition is so flattering, and my feeling about ego is that it's destructive and bad. Of course, then again, I'm an egomaniac. That's the central conflict of my life, trying to destroy the ego and self-obsession. I know what the pitfalls are, but just knowing that isn't enough. But it is flattering and wonderful that people flock to your shows...

MRR: ...and give you shit.

MB: I really don't mind getting shit. I figure that just comes with it. Criticisms hurt my feelings, but there's so much of it that I just don't read it. Sometimes people will come up to me and say "What about this?" and shove something in my face. Then I'll read that. I think criticism is good, but you also have to take things with a grain of salt, too. The best criticism someone could give us would be constructive criticism, and that's not the kind we get most of.

MRR: Any parting advice to offer to a young band?

MB: Yeah, I do have some advice for young bands, and I think this is actually no bullshit good advice: if you're in a band and you think you're good, don't break up! That's real advice. So many groups that are really good just don't do much and then break up for some stupid little reason. It takes time to become a band. A band isn't 4 guys. It's greater than the sum of its parts,

and it takes time to become that. If you are good and don't break up, eventually people will come around and see that. Don't give up and don't break up!

MACHIRO ENDO, 41, SINGER/LYRICIST, THE STALIN

MRR: How old were you when you first got into punk?

ME: Almost thirty. It was 1977, so I was 27. Before that I had a folk rock band, where I played guitar. At 27 I mastered the guitar (laughs). Then I heard Patti Smith, my favorite singer. I also like Jim Morrison, Iggy Pop and Lou Reed. Then I played solo, noisy guitar, but just for my friends (laughs). I used to dress up like The Mummies, all wrapped up in gauze and tape. In 1979, I formed my first punk band after seeing Devo live in Japan. They were great, and I thought I must make a band!

MRR: So at 30 years of age, you made your first punk band. Was it with people your own age or with younger people?

ME: They were ten years younger.

MRR: And now you're 41 and making bands with people who are 20 years younger, how does that feel?

ME: Old! (laughs). I think if I had kids, they'd be the same age as these kids. And they view me as someone the age of their fathers, but maybe they think I'm somewhere in between, closer to them.

MRR: Do you write the same kinds of lyrics now as you did in 1979?

ME: My songs are very different lyrically, and always have been. The younger audience might feel they go over their heads, but that is true of people my age too.

MRR: Do you feel out of place being in a band with people half your age and playing to an audience half your age?

ME: Every year I get older, but the audience seems to stay about the same-late teens. But, with communication, at first it usually is by feeling, then later it is by words, or by body.

MRR: Why are you still a rebel?

ME: There is a social system, or a life system, and a head system. You have to have a head system first. I may be dissatisfied with the social system, and want to break it, but that's not so easy, and many times the anti-system movement seems like just another new system.

MRR: Is it more difficult to remain a rebel in Japan, where there seems to be more general conformity?

ME: Many people think we are leeches. They think they are materially satisfied by the system, but their spirit is not. Now they turn to new religions or health or "natural" movements.

MRR: Do you ever feel that it's too hard to stay outside the system, and you must give up and join it?

ME: No. But I sometimes don't like anti-system movements either. So I'm more on my own.

MRR: How will you be in 10 years?

ME: Well, that's after 1999, when Nostradamus says the world will end (laughs). But, the way I look at things, my life is at least half over and I should relax and enjoy the rest, and I still want satisfaction. People have a basic anarchistic spirit, but they cannot find it through the life system. But if they can get a little of it, to get a little more freedom, their lives would be better. They are all straight-jacketed by the system.

MRR: So you only have to be true to yourself? Is that enough, or must the world change, too?

ME: World change is difficult. If a government changes, it may not really change at all-just more of the same. Change inside, the spirit of the self is where it begins. Then communicate that to others, and change your immediate environment. It's up to them on how they should change, though. Then after, perhaps things change. But I'm not an "ist".

MRR: Do you have any words of advice or information for younger people, based on your experiences?

ME: You may not know what you want yet. You're fed your values through mass communications. This makes it harder to understand yourself and find self value. But after finding that, things can change. The common root of these problems is finding your desires.

RADLEY HIRSCH, 38, SOUND ENGINEER, GILMAN ST

MRR: Radley, how old are you (and don't lie about your age)?

RH: I've got to add it up. I was born in '53, so what does that make me? Thirty eight.

MRR: It seems like sound and recording is the thing that you have drifted towards. At what point in your life did you realize this was something you could do, liked doing, wanted to do?

RH: I went to a lot of shows and the sound was always a mess, so I just jumped in and figured I could do better. I didn't have any formal training, just started working at Sound Of Music, and that was an experience.

MRR: That was in the early 80's. And from there you made more contacts?

RH: I always kept working with the underground type bands. The kind that really pays, the high profile jobs. (laughs).

MRR: What are some of your favorite memories of shows that you did?

RH: A lot of early Gilman shows. As far as the old days, those shows were chaotic but not necessarily my favorites. At the Flipper show the time the plumbing broke and flooded the place, a huge water fight happened. Some of the On Broadway stuff, when MDC first moved up here. We'd have bills with MDC, DOA and the DK's all on the same bill. Pretty amazing. Nowadays, I like the more positive type groups that have evolved beyond everybody punching each other out. Econochrist is totally great, Jawbreaker, Spitboy...I'm really impressed with them.

MRR: Coming up to 40, it sounds like you've found something you love doing, but how have you remained such a principled person? You've seen firsthand how many bands spout rhetoric yet behave differently, and yet you remain idealistic, refuse to get paid for DIY and Gilman shows.

RH: Living where we live helps. Maximum, Gilman, Epicenter, they all inspire me. It's great.

MRR: When you do bar shows, you're dealing with people closer to your age, but the all-ages shows are a much younger crowd. Any difference for you?

RH: I don't notice the age factor or how old I am, but being in a place where there's no alcohol adds a lot more spontaneity to it. Over-21 clubs are pretty regulated. The shows are actually kind of boring. I'm disappointed 9 times out of 10....10 times out of 10. At Gilman, you're in the Thunderdome. It's a lot more fun. I wish more of the country could get like that. We went to L.A. last year with Cringer and Citizen Fish and I was real disappointed with the kids down there. Most of them looked like they were showing up for a casting call for a rock video. You just don't get that sense of community that you do here.

MRR: Do you see yourself at 40, at 50....still doing this, feeling this way?

RH: I think so, because I don't think the government's going to change and that's what punk's all about....a reaction to the government. It will just keep getting worse. Punk is still the only music that speaks out against society. Rap has become so homogenized that I can't believe it. It started as a really great thing where you didn't have to have any training in music, didn't have to be able to play any music. You just stole and made up stuff. That was totally wonderful. Now it's so commercialized.

MRR: Do you see any difference with the younger crowd of kids in punk today?

RH: There's all kinds of people. A lot of the young people you see now are really mature. When we were that age we weren't that mature. But if you go to a straight edge show, you'll get consumer types wanting to buy all the t-shirts.

MRR: Any final words of wisdom or idiocy to offer us?

RH: Punk started as a reaction to the government, but then it grew kind of inbred where we were just fighting against each other. "Destroy Society" became more like "Destroy Your Friends" and "Destroy Your Clubs", etc. Now I think we're coming out of that, although it also seems to be becoming safe and comfortable. Everyone is in their own little niche. So, don't be afraid to go to demonstrations. Don't be afraid to walk up to a stranger and say "How's it going?". That's how you meet people.

PUSHEAD, 3?, ARTIST, SEPTIC DEATH, PUSMORT

MRR: Brian, how old are you?

PH: I won't give you that; we'll just say that I'm over 30.

MRR: What was the first active thing you did in the music scene?

PH: I lived in Boise, and in '75 I did a protest poster. I got into punk when I heard the Sex Pistols and Damned. I was into music, worked in local record stores from 1974 and did artwork there. I did artwork for bands from about 1980, and did skateboarding stuff as well.

MRR: Were you a trained artist?

PH: I'm not an academic school trained artist; I'm more self-taught.

MRR: And you did a band, Septic Death.

PH: I did that at the same time. It started because we wanted to do garage shows because clubs wouldn't like it. We got a lot of response and went from there. It spread because of the mail correspondence. I was writing to people all over the world. I had intended to start a zine and wanted to get interviews from people. So I'd send the interviews, along with my artwork, and they were more interested in the artwork. It grew from that. Then I had a job opportunity in the Bay Area and moved here. Worked for *Thrasher* amongst others. Did a label, etc.

MRR: What are you doing these days?
PH: I still do the artwork. The label is infrequent, run through Southern Studios. But I've started, for lack of a better word, the Pushead Fanclub, which will release limited edition 7"s only to members. It's not for reviews or promo copies, just to turn the kids on to some artwork and some music.
MRR: And you also do artwork for some pretty big bands, Metallica, Aerosmith...
PH: I've done Aerosmith. They were all very nice guys. I was pretty amazed at how nice and sincere they were. With a lot of people I'd dealt with before, there was a lot of hate in them, but they weren't like that.
MRR: You go to Japan a lot, too.
PH: I like Japan a lot because it's different in that it's so visual, there are so many things that I can see that inspires my imagination and creative process. It's intriguing, going to a land where the language is different, to be able to watch things in a visual manner instead of a verbal manner. I get a kick out of that.
MRR: On any levels, have you become more hardened because of things you've gone through in life?
PH: My goals and morals are still the same. I've had shortcuts brought on by them or because of people who have tried to use me because of them, which has made me cynical and paranoid to a certain degree. I've been used because people thought I was the road to get someplace, and when you're trying to just be nice and help people out, you don't pay attention that they might be a mental criminal. Seeing things that happen in society, there's a cynicism to it. We live in an era that I call the "end of the black period", a time when there's a lot of violence and ignorance because it's got to all mass together so it can all destruct itself. It's just like fashion does, when there's too much of it everybody gets bored and moves on to the next thing. Right now we're going into what will be worse than anybody can imagine. It's a mental thing. There are structural changes that need to be made before there will be light at the end of the tunnel. The current recession is caused by the media, who makes paranoia the fear of the people. People start holding back their money, and then the more layoffs companies need to make...a daisy chain, which is very sad. President Bush goes to Japan, and you've got people making ignorant statements about Japan, that they don't trade with us. I've been there and it's more American than people think. There's a faulty system here and we're trying to blame somebody else. Why don't they ask the American people which cars they think pollute the atmosphere the most? They don't survey that because people wouldn't say Japanese cars. Things are projected from society to bring you more fear and creates more damage than what's really there.
MRR: Does your artwork reflect that?
PH: I think every once in a while it does, but I try not to do it that much. It makes me sick enough to watch it.
MRR: So more or less, are you the same as you were at 18?
PH: Oh yes, I'm still straight, I still don't drink, smoke or do drugs. That's never changed. I still like to be kind to people, help them out. I've learned a lot about people using me, which makes me sit back a bit, but I just don't give up.
MRR: What will you be like 10 years from now?
PH: I don't know. I'll probably have the same general outlook to a certain degree, but I can't say what's gonna happen in the world. The Jesus Christ Second Coming World Tour, in a cornfield in Kansas...tickets will be $250, payable to the religion of your choice. That's the way the world is, that exploitation quality. You never know how far things will run amok- tabloids, TV and everything is for advertising dollars.
MRR: Any words for younger artists?
PH: Make an effort, show your hardware. But I don't think anybody should really try to strive for success. They should try for personal success within themselves, and if they're happy with what they're doing, then they'll do good. Remember what your surroundings are like, because even if somebody has an attitude that boasts them to be higher than what they are, they are the ones that will have to suffer the circumstances in the long run. Work hard and have patience, and get the personal reward. I'm lucky to have gotten to where I got, but it took a lot-a lot of sacrifice, a lot of things that had to be done. Some people can just be in the right place at the right time; they're lucky. But that doesn't always happen. You gotta do some work.

ROB WRIGHT, 38, BASS/GUITAR/SINGER, NOMEANSNO

MRR: What's the secret, Rob?
RW: Starting late and having no hope of doing anything else! It's either this or washing dishes, folks. I spent a vast majority of my teens and early 20's doing absolutely nothing. When I was around 23, the punk thing hit, and I got ahold of the Ramones, Sex Pistols, Stranglers and stuff, and that motivated me to start doing something. My brother was in 10th grade and playing drums in the band, and we started doing stuff. A lot of people were burnt out or dead by that point.
MRR: What are the plusses and minuses of starting late?
RW: The minuses were I wasted a lot of time. The plus is that bands of very young people tend to very quickly make mistakes, and if they get really popular quickly, those mistakes tend to be really disastrous. You have no perspective and you're jumping fresh into what you dream or hope that life or rock'n'roll could be. By the time I was getting seriously into it I was into my 30's and I ceased to have a lot of those fantasies about life and about rock'n'roll in particular, which helped me to keep a perspective on what I was doing and avoid thinking I was god's gift to creation just because I wrote a few popular songs or that I deserve to be fawned on and heaped with riches. I quickly had a suspicion about all the fantasies of rock'n'roll, money and fame, and was able to continue to concentrate on the music and what was good about it for me, and therefore for the people around me. Having those small and right before you kind of goals, things that you can actually achieve, simply doing what you want and hoping you can make the best of that, I haven't really gotten burnt out.
MRR: Has age taken a toll at all?
RW: In ways that I'm starting to be concerned with and write about that are not shared by a lot of the 16-21 year olds who listen to this kind of music. What concerns me approaching 40 is going to be a lot different, right. I'm not concerned about right and wrong anymore. As a teenager you decide what's right and wrong and go off on a tangent of principles and beliefs and how you're going to change the world. I'd like to change the world, but I have a deep suspicion that nothing I do is going to make that much of a difference. I'm more interested in the things that I don't understand, the hazy parts of life. I also have no patience for "Let's party down and boogie". What you got left is just an old man's perspective on life. Well, I'm not that old and my perspective is not that lofty, but I still haven't found people going "What the hell are you talking about?". Maybe they should be, or maybe they're just not listening.
MRR: So it's more personal now...
RW: I think it's always been that way, but I think that before we had more personal grudges against life, and now I'm trying to understand what it is, instead of going "Why is this happening to me?" it's "Well, what the hell is happening anyway?" This is the wages of growing up and finding out things are not any way like you thought they were going to be, and they change constantly and that there are no simple answers.
MRR: Seeing the complexities, does that depress you?
RW: I'm more and more comfortable with who I am and my life. A lot of kids dread growing old, thinking it's about getting fat and complacent and useless, which is true to some extent, but I find that the older I get the less I'm anxious or concerned or afraid. I have less of a clear-cut idea of what is going on, but more of a clear-cut idea of what I should be doing and what my place in the world is. I'm looking forward to 50 cuz I think I'm going to be a monster by then.
MRR: How about your body, especially given the length of your performances?
RW: Are you trying to say we go on a little too long? (*laughs*). We don't intend on going out there and playing 2 hours, but it sometimes turns out that way. But we have cut our tours down a bit, and the band is maturing. We're a 10 year old band and people have other interests. Our lives are not exactly coexistent as they once were, simply because we've achieved a lot of what we've wanted to with the band. That can be a little scary, but one of the reasons we've survived so long is we're not afraid to just do what comes along, and not try to structure ourselves too heavily in what we're going to do as a band or as human beings.

RUTH SCHWARTZ, 31, MORDAM RECORDS

MRR: Let's get a bit of history. Your initial participation in punk was back in...
RS: ...1978. There was about 10 years of radio, 5 radio stations all together, doing DJ stuff. There was *Damage* magazine for a brief stint, which led me to MRR for a longer stint doing the syndication of the radio program, record reviews, occasional interviews and articles. Several years with Rough Trade, selling and buying and learning. Then Mordam and helping set up Blacklist.
MRR: What was the motivating factor for you in terms of wanting to establish Mordam?
RS: That was a business motivation, which is still thinking business. On a personal level, it's twofold. One, just to do it better and with care. And secondly, because the whole work ethic is so fucked up in capitalist society, to try and create something better for myself as hopefully the other people that I work with—whether that be in employee/employer relationship or client relationship, to try and do it better than most business relationships.
MRR: But initially I think you felt that Mordam would also be a vehicle for getting information out. Do you feel that to a lesser degree today?
RS: I felt, like so many people, that rock'n'roll/punk rock community was a community and that there was a real good sense of activism in that community that needed an outlet. That developed into "Well, maybe we're

not changing the world, but at least we're letting each other know that there's other people like us". And if on any level, that is important to not be alone in the world and feelLike other people think the same way you do, and that is enough to give a sense of community. I think the punk rock scene is so incredibly diverse and different now, that that's not necessarily relevant. I think right now it's mostly rock'n'roll music with a lot of different kinds of ideas. So, it's a vehicle for those ideas, but I don't really feel that same sense of one united community that I used to feel.

MRR: That's one aspect of your life to date. In the last few years you've gotten married and had a child, so why don't you talk briefly about what effect that has had on your thinking.

RS: The desire to have a kid always seemed like the most important thing you could do, that if you wanted to affect future generations, then the most direct contact you could have with that would be as a parent. The reality of it is sort of an initiation into the biggest club in the world. We've all been fucked over by our parents and undoubtedly as parents we will all fuck over our children, so it's sort of a two-edged sword. It's a tough job, but it seems like the most important one. So I'm just kinda getting my feet wet.

MRR: The combination of feeling less motivated on an idealistic level in terms of Mordam, and the impact of having a child and pulling more into a nuclear family....

RS: I'm not sure that that's the order in which things came. I was already feeling alienated in the punk community, I was sick of spending hours and hours in clubs and feeling that I had wasted my time, that I hadn't experienced anything worth all that time. The bands weren't that good, the experience wasn't that great, and I would've been happier doingsomething else. It was out of that feeling that I decided that if I was going to have a child, this would be the time to do it. I don't have any other oats to sow, and wouldn't feel like I was being left out of something because I was doing something else. I was ready to do something else. Now I'm really glad because I still don't want to be in clubs every night and see every band that comes by. I think what I'm trying to get to here is that rock'n'roll is not going to change the world and it's very clear to me now, especially running a business. All I can do is try to run as ethical a business as possible, but that's what this is all about, really. It's not going to change the world. It's one thing to be young and idealistic and think that rock'n'roll is gonna change the world, and it sure feels like it sometimes because it feels so good, but it's not going to change the world. My feeling now is that I have to get my hand into the community if I want to at least feel like I'm having anything to do with changing the world. The world is getting suckier and suckier, and there are so many issues and who can keep track of them all. So the only way to feel that you're giving something to the world instead of just taking, taking, taking or sitting on your ass and being what everybody complains about, is to get out there and be part of the solution.

MRR: Have you, in the process of evaluating all this, been put through times where you felt more cynical than you do now?

RS: The times I felt cynical were the times I was disappointed that rock'n'roll wasn't going to change the world, that my business was not going to change rock'n'roll, and punk rock is just punk rock. You leave the confines of the city and it just doesn't matter anymore. Maybe because I invested so much in it over the years made it hard to admit. So, if I'm putting my professional life into rock'n'roll, for the good or bad of it, I'm going to put my activist side of myself somewhere else.

MRR: What kinds of issues are you concerned with?

RS: I'm not sure what it's going be yet, but there are certainly a lot of issues that touch me closely, like homelessness, lack of housing and medical care, the threat to abortion rights, rape and battering of women, all kinds of violence., The fact that the earth is becoming an unhealthy place....when you realize that supposedly in 20 years time you're not supposed to be out in daylight anymore, it makes you think about what your kids are going to be like when they're 20 years old. There will be no ozone in 20 years. That's pretty scary stuff.

MRR: Given all of that, you're getting older and there's another generation that you're participating in bringing into the world with a future that looks pretty scary, how do you maintain your struggle?

RS: The world goes on. There's been lots of doomsdays before and the world goes on. But the original decision to procreate is deciding that there's got to be people there to deal with it, hopefully well-adjusted people to deal with it, and not just maladjusted people. It would be nice to produce one that isn't. That's why I figure that if I go into my community and do what I can do, it's only the best kind of example for my daughter.

MRR: And you want your daughter to participate in your participation of it?

RS: To the point where she's willing. Right now she doesn't have much of a choice. (*laughs*) If she gets older and decides she didn't want to...but if she gets a sense from her parents of the need to be involved in the community and the welfare of all living things, it may rub off. That's the important stuff.

MRR: You're not afraid that your daughter is going to grow up to be a Republican?

RS: I have discovered how to be moderate, which is my idea with parenting—you just cannot show your extremities. They can be there and you've gotta be yourself, but if you show your extremities then you're only asking for rebellion.

MRR: With age comes wisdom?

RS: Hopefully. I'd like to think so. (*laughs*)

TED GOTTFRIED, 38, SEE HEAR ZINE STORE

MRR: How long have you been doing See Hear?

TG: See Hear is six years old.

MRR: And prior to that, were you active in the punk scene?

TG: I had a record store in Florida, Open Records, for 5 years before that.

MRR: You've been at it for eleven years in this underground scene. How would you say that you've changed over that time period?

TG: I realize that running a retail business is really a service and not just supplying stock.

MRR: And on a personal level, how do you feel in terms of idealism, etc?

TG: I think the country's going down the tubes. But personally, I think I'm fairly idealistic. Age hasn't really affected me in that way.

MRR: Have you had a 30 year old crisis or are you going to have a 40 year old crisis?

TG: I never minded turning 30, but got sort of upset about birthdays at 37. Got gray hair. Getting old sucks. Who wants to get old?

MRR: You don't get wisdom as you get older?

TG: No, I lose wisdom. If anybody tells me that it's good getting old, except for still being alive, it ain't my view.

STEPHAN IELPI, 31, SINGER/LYRICIST FALSE PROPHETS

MRR: It seems like you've been around forever. When did forever start?

SI: It started exactly on a day when I decided that acoustic performances we were doing in basements weren't being heard at a proper volume. All the fun I was watching down at Max's Kansas City, some of it had to be mine, too. The first time on stage was Oct 9, 1980 in a school yard across from a police precinct. By the time we finished our 5 songs, we had 43 noise complaints according to the police, who first yelled at us to stop, then waved their batons, and finally one rookie nervously drew his gun. A most appropriate way for a punk band to start!

MRR: How have you changed the most since that day?

SI: I honestly know who the person up on stage is now. I do a lot of characters in my songs, but at that time there was a blurry line between who was the character and who was the person. I was up there with kitty litter, food products, jello, etc. I thought that we all had to swim in our own shit. I cross-dressed, would physically be much more aggressive towards the audiences, but at the same time confused. As the subject matter became more clear in my head, my persona on stage became truer to who I really am.

MRR: Are you trying to say you're sane?

SI: I realize that I'm not dangerous and I'm not negative. I don't know about sane. I feel that my tool is not to hold up a mirror and say that life is ugly; I think that life can be really inspiring, and if the amount of energy and thought from a show can help people in any way to go out and start something, the kernel of an idea, then we've accomplished something.

MRR: Would you say that in that sense you're still a punk?

SI: I'm a punk in the sense that I'm still doing it myself. Nobody's telling me how to do it, and I'm not doing it for any other reason except that I really care about how people involve themselves in life. I'm a punk, not to inflict myself upon other people, but to offer something to the building of a movement. There are times we've built it, and there are times we've torn it down, but we just gotta keep trying.

MRR: Is this fairly optimistic outlook a product of finally getting some acceptance as a band?

SI: The public acceptance we've gotten is not on a star level. It's a situation where we've gotten recognition for having been around a long time, that we've been down in the trenches, pulled our weight, and people would think that we'd be tired by now. Also, we believe in this idea that there is a greater artistic power or muse that watches over musicians that bring some kind of integrity to their work. And that we are here to serve the muse, and whatever riches we derive from that are to be decided outside the commercial forum. We make sure that when we grow and confront this blissful moment, we do it with the most humble of hearts and clearness of mind. As I've gotten more courageous as a performer, the idea of going on under the influence is impossible, and the respect I've learned for that position means bringing my truest self on stage. We get on stage and may

be a few feet above the audience, but we're bowing to something a little bit higher and greater than the band. It's not a religious thing, but being a musician has been an honorable thing since the beginning. We've been the storytellers, trying to continue in the tradition of the aborigines, minstrels, keeping the story alive.

MRR: Would you say that you've sacrificed politics for this somewhat spiritual or folkloric approach?

SI: No, but I think we're more accessible now. Politics can be agit-prop, in which you're yelling a journalistic account or school report at somebody, facts and figures you should know about. Our approach is politics starts with the human being. Two or several or millions of human beings are drawn into a situation because of a few less enlightened human beings deciding that many hundreds of thousands of children had to go over and exterminate and play video games with the lives of people whose faces they wouldn't even see as they were being incinerated. I think that we're trying to distill the politics down to that very human element. One of our newer songs is all about the shadow government, the omnipotent government, these men that have been in the board room that have been moving pawns into wars for business reasons. Never mind holy wars, territorial wars, they've been mostly business wars. It all comes down to the passage in the song where the person feels like an animal in a trap, and can't get out unless they chew off a limb. People got their hand in the trap by putting their hand in a voting machine. Now you're in the process. The politics inside our songs are taking it back to the individual we are confronting, instead of trying to blame the government or names and faces we can't see. Let's see where it can start with me and you, and make a change and maybe turn the tide starting right there in that room.

MRR: Would you say this is a maturation process on your part, and is that something that comes with age?

SI: In earlier times I blamed everybody else for my misery. I was aiming stray arrows into the air and then one day I realized that that arrow comes down and may hit someone who is not involved in making me feel bad. I learned the arrows of thought much more cleverly, and learned that there is a responsibility when you do send out a projectile. My maturity comes in that I'm willing to own up to my own failures on stage, willing to own up to the idea that "Here's where I've helped and here's where I could've done more and here's where I couldn't have possibly helped because truthfully, I'm just a poet making music." I've been right beside the path of destruction, trying to bring the stories back, but at the same time I'm not in the frontlines, and there's where I bow down to the people who don't make music, who put themselves on the frontline of change every single day. For instance, David of Alice Donut, who gave up playing in the band to work full time in ecological causes. He took himself out of that limelight to become part of something that may just contribute to saving the planet. It takes a brave person to walk away from that stage, to toil in anonymity, knowing that they'll never quite get the credit for the change they've caused. And at the same time, I think performers get too much credit for making change. At best, they help people to decide they want to make change.

TED FALCONI, 43, GUITARIST, FLIPPER

MRR: Ted, you're how old now?

TF: I stopped counting when I hit 40. I'm 43. The reason I hesitate is because I've never had a social equivalent to age. 21 and married, 25 and have a kid, 30 and have a house...I've maintained my outlook with the arts and music. It's just day to day and I've never had that kind of age relationship.

MRR: Your outlook hasn't shifted at all, as far as you are aware?

TF: No, it's like you keep on working on what's new and don't get stuck in an age thing.

MRR: Is that at all an outgrowth of having been in Vietnam?

TF: Maybe. A lot of the things I've gone through really haven't had a time element. I was in Nam, got out, spent almost 10 years in school, got out and started bands. I never had a finality to any of things that lead to the next one, it was one just lead into the next one.

MRR: Do you ever recognize any changes from age?

TF: I've accumulated things, and some young people freak out and were complaining about all this shit that I have. I'm a professional in the field, had a recording studio. I was as old as these people's parents, but they don't think about their parents' house or car or TV sets, but when you're in business, after a while you accumulate x amount of things-that type of thing. But when people throw in the age thing, all of a sudden there's a boundary, and I shy away from that as much as I can to eliminate that boundary.

MRR: You mention the word 'professional'; do you consider yourself a professional musician?

TF: Yeah. I always consider myself a professional at whatever I do in the arts. I approach that as a professional endeavor, not as a hobby. If you're gonna get into something, go all out. It was the same with music. It's been a life endeavor, everything out on the line and go for it.

MRR: As you approach the future, do you wonder what it would be like to be 53 and playing in a band like Flipper?

TF: In 10 years I might be doing movies in LA. I have no idea. I know what I'm doing now, unless there are any extreme physical or health problems, I know what I'll be doing for the next few years.

MRR: Anything to add?

TF: No matter what your age, try to have your birthday on stage.

THURSTON MOORE, 34, GUITARIST, SONIC YOUTH

MRR: A lot of water under the bridge since you first started playing in a band in 1978; how have you changed the most?

TM: Back then, I was the young upstart because most of the people I got involved with were a good 5-6 years older and were coming out of schools. There wasn't a teenage punk rock scene in NY back then, it was people from art schools coming to NY to do something, and all the energy was in the music scene. I was 18 for 4 years. Now I'm the elder statesman, but I don't think I've changed that much. Gotten a bit more involved with broader ideas concerning music, am constantly finding new areas of music that are exciting, that I've never known about. Most of the people I associate with are much younger because I'm in a band that parleys to that kind of audience.

MRR: Does that feel weird?

TM: A little bit, although I'm not into wanting to be like a brother or sister to Nirvana. I feel more like an older brother, although those are the people I hang out with. I don't really have that many friends that are my age. But I find it rejuvenating. But my closest friends are people exactly my age.

MRR: How does that feel?

TM: I feel liberated, and don't feel that I'm losing touch with youth. It's been liberating getting older, especially being involved in a business that caters to youth. But I don't really consider myself catering to youth. I remember reading an interview with Lou Reed where he said "I don't make music for kids, I make it for adults." I was repulsed by that.

MRR: How have your lyrics changed over the years?

TM: The process has. My lyric writing has always been inspired by contemporaries, bands around me that I like. At one point I was lyrically influenced by Black Flag, but that's no more.

MRR: Do your lyrics reflect changes you go through in age?

TM: No. All my lyrics are pretty much about the same thing. (*laughs*). I don't know what I write about. It's only in the last few years that I got into writing lyrics by just shutting down and letting them come to me instead of struggling to write something that was more literal. I'm into trying to come up with multi-dimensional situations that I can learn from. What does that mean? That doesn't mean anything, and that's why most of our lyrics are abstract, space talk.

MRR: Can you see a direction that you're going.

TM: Yeah, I see myself doing it always. It's always been a gradual success story, as far as being able to do it and get positive feedback, people liking it and interested in it, and actually recognized by the mainstream public. I know a lot of people my age from years ago who don't have that privilege. It's frightening and has a lot to do with the politics of the situation and how people work within it and where their ambitions lie. They are getting older and haven't really progressed beyond what they were doing in the early 80's. I know it was a desire for them to become self-sufficient with their art, and it doesn't happen for the most part. They have gone off into such alienated ways and were never involved with progressing along with the way rock'n'roll was progressing. Every couple of years you see an album come out by somebody, but nobody cares about them anymore. It's kinda freaky for me.

MRR: Is your yardstick for measuring success the same as theirs, meaning are you basing it on whether people are aware of them on a larger level?

TM: Of course you don't measure success by that. It seems that a lot of them get involved with weird aspects of music, old-fashioned stuff like techno, semi-commercial, new-wavey kind of stuff. We all started out very radical. A lot of people say Sonic Youth aren't radical anymore, which bothers me because to me it is still radical, although you do what you like to do.

MRR: Do people say that because it's more accessible?

TM: I never thought it was more accessible. I think it's because we got more involved with stricter formulas of songwriting instead of not giving a fuck. I think it's obvious when somebody is selling out like that. What was Bad Religion up to when they did "Into The Unknown"? People were losing it over that.

MRR: How would things be if you weren't as popular?

TM: I don't know how it would be if we didn't constantly get fed more money and attention. I'm sure I'd still be doing music. Kim and I are still living in the same place we lived in for 15 years, but now we have a little more money and are moving to bigger quarters. But if I didn't know any different, I think I'd still be happy. Our ambitions were always to be personally successful with the music.

MARK ANDERSEN, 33, POSITIVE FORCE DC

MRR: You're superactive in terms of putting on events with a strong social/political aspects to them. How long have you been an activist in this respect?

MA: My activism started in 1980 and was very much connected to punk. I was in high school and a discontented misfit. I was a good student, but that was about all I had going for me in the eyes of other people around me. But then the whole punk thing happened, and that revolutionized the way I looked at how I functioned in the world, whereas in the past I was just sort of cynical and trying to figure out the easiest way to get by. All of a sudden I figured out that a little more was required of me. I began speaking out about things, but that wasn't enough, so I got involved in student groups at the university I was going to, dealing with a strike support group for custodial workers. Other issues came along: abortion, El Salvador, at the beginning of the Reagan administration. At the time it was "I'm doing this for right now", but I found I had come into a new way of living.

MRR: Are you actually less cynical now than in 1980?

MA: I was well aware that the world is full of shit in a lot of ways, but the big step is figuring out that you can do something about it rather than complain. My protest, from 1975-1980, was mostly by abstaining in things. But I realized that wasn't enough. I believe in people not having illusions to begin with, and thus they can't become disillusioned as a result. I came in with my eyes pretty open, though as time has passed I've become more practical in understanding what will work and what may not work. But I still have a basic belief in human beings' ability to do something about problems—after all, those problems were created by other humans. It's not easy, but it's do-able. We take the step we can today, and tomorrow we take another.

MRR: In this ongoing process, you've grown a lot, made a lot of contacts, etc. How has your life improved?

MA: My life is so much better today than it ever was, because of this. I decided to take on life instead of trying to avoid it.

MRR: Any times you regret that?

MA: We all run into brick walls when we do this kind of stuff. We believe in something, work really hard for it, and it doesn't quite become what we want it to be. At base, I can always look back and say "This was for the better because of that effort." I grow as a result. One of the main things I've always fought against, and maybe it came to me fairly early because I'm from a rural area.... People in DC, a lot of them come from very liberal backgrounds, well-educated with parents that might've been protestors in the 60's. That's not the experience of most of America. My dad never finished high school, my parents worked really hard at manual labor in order to make a life for me. I think I understood a little earlier on a little more respect for the 'average people' and at the same time an idea of how much we were really up against if we really wanted to change things. I knew it was a lifetime thing, the only way it's going to make any difference. You have to set yourself up to go for the long run. I've seen a lot of people in Positive Force and other groups who seem to think that things would happen really quickly. And just as they were highly energized and idealistic one month, six months down the line they were bummed out and burned out. We all have our illusions, but if we understand that it's a long term thing, then we're able to roll with the punches a little more and get up off the floor.

MRR: At one point in your life, were you an abuser?

MA: There's a history of chemical dependency in my family, and I had my problems. But there was help out there and I found it. I figured out I needed to clean up my life, and still do in some ways. If I'm going to be able to be in this for the whole deal, I've got to be able to take care of myself and make sure that I'm nourishing the roots of the plant. It's sad for me to see so much of youth rebellion misdirected into things that actually hurt us. It's something I had to learn. If there's anybody out there dealing with the same problems, there's help—just look for it!

VIC BONDI, 31, SINGER, AOF/JONES VERY/ALLOY

MRR: Vic, when did you first get into hardcore?

VB: I first got into things with Articles Of Faith in 1981.

MRR: And when the band split, a certain aspect of your personality or needs got vented in more intellectual or academic pursuits.

VB: Yes, but not that the band wasn't an intellectual pursuit in itself. It wasn't a sufficient one, but I wouldn't say it's not an intellectual pursuit. To some degree graduate school was more difficult than undergraduate and I didn't have the capacity to do music and school together when I was in Articles Of Faith. But I finished my comprehensive exams and could write the dissertation at my own pace, so I was able to juggle my time more fruitfully after that. But it was hard for me to stop playing music, which is why I put out the solo record. I couldn't stop writing music. After that, I got more time and could do another band. After the war, Desert Farce, I just felt frustrated because teaching I wasn't able to do some of the political things that I had hoped I would be able to do. The war really radicalized me and I became committed to the idea that it wasn't enough to just teach people. Education is a very slow process and takes a long time, and I wanted to do something that was more up front because I was appalled by it. Since then, I've been getting in touch with a lot of people that I haven't talked to in a while, and I missed a lot. I was in Chicago all week and met a lot of people from those days and forgot how remarkable they were, and still are. I really suffered from too much library and not enough exchange with people.

MRR: Being 31 and having at least two fairly components of your life, how do you cope with that as you get older—in other words, there's definitely room for that on the academic side, but how about the punk side?

VB: My attitude is that as long as I'm still interested in putting out records it doesn't matter. Whether anybody shows up at the shows or not, I'm gonna go out there and play, and whether anybody buys the records or not, I'm going to go ahead and keep putting them out...as long as there's a minimum amount of people interested. I've wondered myself when the creative impulse was just going to get absorbed by academia, because teaching is satisfying from a creative standpoint, too, especially when you're researching and writing. You get the same kick that you get from playing music. For instance, I don't listen to a lot of music anymore. There was a time when I had to listen to a lot of music all day. Now, I'm much more sparing about it, and what I generally listen to is not going to be all punk or hardcore. I've been on a big Blue Note series jazz kick for the past year. I do still listen to punk but I don't feel the pressing need to like I used to. A lot of the new bands that are punk or alternative I think are fuckin' worthless anyway. My attitude is that there was a lot of controversy in the early days over whether the music should be political or not, and in terms of "alternative", it seems that the apoliticals have won out. But it begs the question of what does it mean to be an alternative band. If you're just going to get up there and sing about how depressed you are with your girlfriend, you're no different than fuckin' Fleetwood Mac, even if your guitars are real loud.

MRR: In terms of your musical outlet, is it how you emotionally express political ideas?

VB: Yeah, that was the whole idea of going from Jones Very to Alloy. There was a problem in Jones Very with what people wanted to get out of that band. You work in a democracy all the time, and if you're not thinking along similar lines, sometimes it's just better to break the band up. We had one fairly commercial-minded individual that wanted to entertain people, and I'm not the least bit interested in entertaining anybody.

MRR: As you've gotten older, you've got rejuvenated with a punk expression.

VB: I always felt punk had a lot of aspects to it. When we released the *Core* record I gave my spiel on the diversity behind the early punk scene, and what I've kept from that scene and have continued to work on is its political ideas. My thinking on that is reflective of what's going on in the broader culture, and when Desert Scam went on.....I always considered my task as doing the best I could to make a better world through education, and I still pursue things like that, but especially since so many young bands are singing ridiculous pop songs, I felt like somebody needed to be screaming their lungs out about what a fucking bad thing was going on in the country. Jones Very effectively bit the dust right there, and this new band, Alloy, with the guys from Dag Nasty kicked in.

MRR: Dag Nasty, how can that be political?"

VB: Colin, the drummer, is a pretty politically astute individual.

MRR: How do you look towards the future?

VB: On a musical level, since I feel there should be more political music, I'll try to make Alloy a political band, and if that doesn't work I'll try to get another band. As long as we keep suffering under the reign of our Stalinists, I will be screaming about it. On the personal side, one of the best lessons is trying to stay flexible, being able to bend and adjust to circumstances when warranted. On the other hand, the thing that's troubling about that lesson, I've seen the flipside of that in one's ability to completely compromise what you are in the interest of some sort of flexibility. There's got to be a way, and I'm not sure I've found it yet and maybe it's what we all work towards together because ultimately the way people find things out in their lives personally always reflects certain social processes. I would say the big trick in the future is to continue to figure out how to be humanly flexible and adjustable without compromising the fundamental hardcore of human necessity that our culture just tramples on every fucking day. It was a bitter pill to swallow in Jones Very, watching somebody that I thought was pretty committed to things from a politically astute standpoint become a fucking pageboy for Republicans. That hurt. But anyone is subject to that kind of corrosion of their own principles if they're not constantly on guard against it. But you can't guard against it by being dogmatic, that's what makes it hard. You can't adopt a program or ideology that's going to keep you from that sort of thing. If you do that you become doctrinaire in another fashion. It's hard to stay flexible and still stay principled, but it's absolutely imperative. I don't see how human beings can live otherwise.

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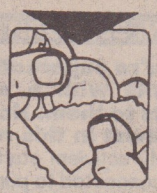

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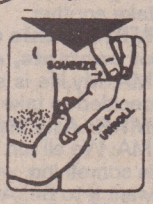

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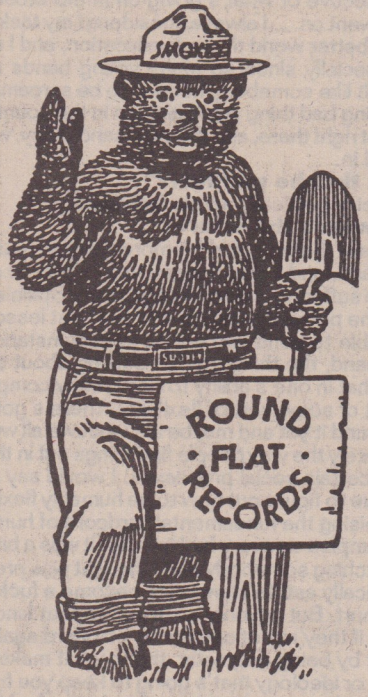

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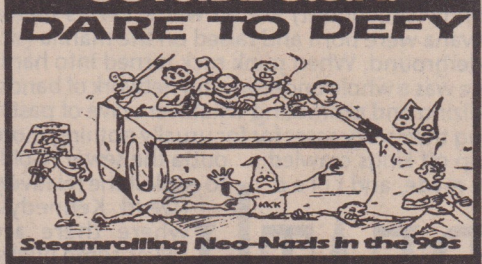

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NIRVANAFICATION

Introduction Oedipus popped out his eyes as a protest vote over his inability to become master over his destiny. The obvious moral solution which any of us lofty Modernists would have done (and can easily claim in foresight), would have been to throw our arms up over our heads, perhaps shake a fist at the unseen powers which were working behind our backs, and realize that there was nothing we could have done. It was Manifest Destiny man, (or if you're Jewish you could be resigned that it had been sealed in the book of life by our magnanimous God--nothing personal though) time to deal with it, get over your mistakes and try and make your future better then your past was. My biggest problem with the classics has always been my inability to accept the leap of faith required to identify with characters; failure to see the big picture (besides which the twentieth century has shown that there are worse things in life than sleeping with Mommy, and killing Daddy--the examples are too obvious and lengthy to cover, insert your own if you feel the need.) The point which I'm going to shove down your throat is that in the same way we are held captive by destiny, there are different gradiations of evil in the world which we can commit and sometimes the lack of foresight will not cut it as an excuse.

CHAPTER ONE THE COMODIFICATION of UNDERGROUND ICONS

Time has a wonderful knack of fucking with the semantics on the landscape of cultural iconography. Elvis started out as the ultimate symbol of anti-authoritarianism and ended his career the pinacle of establishmentism. Johnny (situationist) Rotten was a 1970's media created symbol of England's moral rot and is now the elder statesman of New Waveism. Nirvana were born and raised on the manna (sic: promise) sent down from heaven through the telegraph signals (singles) of hard-core's underground. When punk rock turned into hard-core and eventually disentegrated into Amer-indie rock and the million other sub-genres, there was a whole underground network of bands, promoters, radio stations, fanzines, charlatans and hucksters who got their jollies propagandizing and promoting whatever wave of pasty-faced mooks had just crawled out of the garage. Many people spent hundreds of hours busting their sorry asses for for usually nothing more than thrill of it all (shucks!). At the same time, as the scene grew, the usual back-stabbing rip off kings crawled outta the sewer (Goldenvoice, Rock-Hotel, Bill Graham, Ron Delsner). They realized there was an easy buck to be made, and tried to exploit the relatively "small" demand by capitalizing on the drawing power of the bigger bands (Dead Kennedys, Black Flag, etc, etc.). In places like Los Angeles, New York, and San Francisco, where there are huge populations of media savvy trendoids, I'm sure promoters made themselves some bucks, but I'm also positive it was a far cry from the megasheckels one could gain by putting on a Led Zep, or Grateful Dead show. Were the promoters punk rock fans who thought they could further their own musical ideology and make a dollar too? Perhaps they were visionaries who smelled the things to come.

the DEATH of the

Apart from the D.K's who tried a brief stint with I.R.S. records, the bands for the most part had no choice but to stay with underground labels because none of the biggies would have them (The Dickies do not count, because they are only the exception to the rule, and being such serve only as a mathematical probability.). Nobody imagined that the paltry sales of the bigger acts (10,000 to 100,000) and perhaps the selling out a 4000 seat hall, could be transfered into mainstream megaprofits. The music and aesthetic were too off center to appeal to the passive record buyer. Unfortunately the bigger underground labels such as SST and Homestead were either so incredibly mismanaged that they couldn't hold onto their money long enough to pay out well-earned royalties (after-all, none of us are asking that our heroes work for free--they gotta eat too) or else they had delusions of grandeur (perhaps becoming the next Atlantic records--which for you history buffs started out as a small music fan run enterprise) and blew all their money speculating. Who knows? What is for certain is that Sonic Youth sold tons of records and rarely got paid. Can we blame them when they were offered full artistic control and monetary accountability to sign with Herr Geffen?

There are myriad of reasons why underground rock is so big now. Sonic Youth is not one.They are merely the unwitting accomplices in the cultural genocide of the underground. Sonic Youth are the underground's iconographic sign post. When a band as respected as the Youthsters weigh their moral options and vote in David Geffen over Greg Ginn, it sends a clear message to their contemporaries. The winning of complete artistic control is not a victory at all. When a label signs a group, they are buying a commodity which they believe may make them some money. When you buy a bag of Fritos you damn well expect those crunchy morsels to be in the bag. When Geffen bought Sonic Youth, he knew that on name recognition alone he would sell X amount of records. He bought the name, and with it the fans and the credibility which the name stands for. When Atlantic records bought Redd Kross they got what they paid for. A name is only worth so much, but credibility, ahhhh you can't buy that now can you ?

CHAPTER TWO NIRVANAFICATION

or

(How I stopped loving Nirvana and learned to stand alone!)

A short historical analysis and manifesto

by

SAMUEL NATHAN SCHIFFMAN

Q: Why are dogs so happy?
A: Because they can blow themselves.

Most of us love all the old '77 punk bands from England. I've heard countless people tell me, "Well all of those bands were on major labels and the music was still great." Yeah, and as soon as all the majors realized they weren't going to make a buck, (and Jimmy Carter commanded them to) they dropped 99% of their punk bands (which should give you people a taste of things to come for most of our disillusioned label hoppers). Underground labels exist not only because its heads are following some high moral calling and believe that their own tastes and not Ahmet Ertegen, Clive Davis, Tommy Motolla, and David Geffen, can influence popular culture, but because they are filling a gap which exists. The law of physics demands that matter will always fill a hole where anti-, or no matter exsists. Touch and Go records puts out Jesus Lizard records because Virgin does not. The fact that Jesus Lizard stays with Touch and Go, well that's a moral question which the boys in the band have voted on in their collective psyches. All underground record labels put out their particular brand of sludge because they feel the music deserves to be heard, and most importantly because nobody else is. But what happens when somebody else (let's say David Geffen as an example) decides it's his turn to fill the gap, and he'd like to run with the ball. Shouldn't we be happy? After all he is filling a gap whence there was nothingness. Ahhh, here's the tricky part since we're talking about reality and not physics. We can add in the moral quoitent into our solution. Since he's a complete scumbag who doesn't give a fuck about art, morals, or us little music fans who busted our ass for his bands when they were nobodies, (let alone the fact that Sonic Youth and Paula Abdul are the same thing to these people: comodities) then we have perfectly good right to hate him. Kudos to Jesus Lizard for staying by Corey's side. Boo Hiss to Nirvana.

I'm neither going to condemn nor compliment Bruce and Jon at SubPop. I've been to Seattle.It's a boring place. If Seattleites want to give the guys a key to the city for making it a more interesting environment, hell I'll send a congratulatory telegram with the rest. If SubPop did not exist there would be no Nirvana. If I did not exist (theoretically of course) there would be no SubPop. Music fans like myself bought their slop. Fanzines like Maximum Rock'n'Roll promoted those bozos so they would have a roof which to shelter their balding heads from the elements. The fact that they had a sense of vision and humor which rose them above the ranks of their other indie brethren, can we condemn them for being successful? This is America: our own collective psyche commands us to revere Capitalist sucess stories. The fact that our heroes squandered a fortune never ceases to amuse me. No, Bruce and Jon are no Geffens, but their own ineptitude is a reflection of all of us in the underground.

Those of raised in the hardcore underground are now coming of age. We're graduating college, getting our first jobs, and paving our own ways. A lot of us are working in media related fields. Those of us who either aren't as visionary as Bruce and Jon yet want to make their mark in the music business are taking jobs at major labels. Perhaps they feel if they can get a band like Fugazi to sign to their outfit they are somehow validating themselves. Oh, you poor misguided lambs. Nirvana on DGC is not the same as Nirvana on SubPop (or SubPop being manufactured and distributed by Geffen). You may be bringing your own underground aesthetic to your job, but having your underground heroes on your label does not bring credibility to your job. Nirvana's success allowed DGC to dump 500,000 to sign up a group like I Love You (a band whose worth to the underground cannot be downplayed enough) or whatever else piece of shit band they drench up from the underground. There is a difference, love or loathe SubPop, but don't ever put them in the same league as Geffen. You kids are smart, you know what I'm saying. Any independent label, no matter how big or how mismanaged, is always better than a major label. Every single independent label in this county is operated on its own uniquely personal underground aesthetic (think label, not distributor.) Some, like SubPop, Dischord, and Touch and Go, are more successful than a New Red Archives, Lookout, and Merkin, yet they all follow their own vision. I'm sure none of them operate on a for profit only basis. Gee, think David Geffen signed Guns and Roses because he liked their politics? Think SubPop is putting out Dwarves records cause it's making them rich?

90% of all bands on major labels lose money. Nirvana's success has allowed DGC to sign up hundreds of talentless wankers who think they're going to be the next (gasp!) Nirvana. When a label gives a band a big advance (like say the $500,000 Helmet just got,) it's the same as a bank loan except if Helmet don't become the next big thing and get themselves dropped, then Geffen is not going to expect them to pay back the money from their jobs at McDonalds. Chances are Helmet will not sell a million records, then the label will merely write the band off on their taxes and make a profit that way. Page Hamilton, if he's smart, will buy himself a nice condo and save some money for graduate school. I suppose if Helmet are unhappy at their new home and wish to move on, one of the other majors can buy out their contract and perhaps give 'em some more money to buy drugs with. Sounds a lot like baseball, doesn't it (another purely for profit speculative business). All I have to say is that it's great to get paid well to do something you like, but anyway you look at it you're being exploited (Shut-up! There is a difference between exploiting yourself and Sony Music Group exploiting you.)

HELMET

(How they're being exploited)

A Unless they sell a million records, it's in the best interest of their label not to promote them. That way an even bigger tax write off can be had.

B Even if the people who signed you just love you to death and are willing to sell their first child in order to insure your world domination, some upper management type may decide that the new Amy Grant record is a far bigger priority than the new Helmet record, and they just won't give you that same kinda push that your pals Nirvana got. Hence you find yourself locked in a contract with a company who could give two shits about your artistic control. In fact I'll bet a year's salary they won't even return your fucking phone calls. A small label can not only afford not to promote the shit out of their stuff, for the most part they have some kind of psychic connection with their acts (i.e. they're friends with the people who run the label, or the label are huge "fans" of the band.)

C Contrary to popular misconception, major labels rarely supply tour support. Hell, you're lucky if the local college station even has your record. (And if they're anything like "me", they ain't gonna play it - it's on a major, after all.) So part of your new wind-fall after you've paid your lawyer has to go to your management company, and a million other middle-men like booking agents and caterers.

D M.T.V. The cost to make your obligatory video is either subtracted from your non-existant profits, or written into your initial advance (and let's not even start to talk about having artistic control over videos - a whole different ballgame in itself). In fact, if you make just a little bit of money, it'll all be subtracted for expenses

(i.e. promotions, freebies to the press, lunches, and advertising). Well, I guess you can be happy; you're feeding a lot of people. Having worked in the advertising end of a music magazine, I know for a fact that the fate of an album is usually decided within the first couple of weeks. C.B.S. saw that the Firehose album was not going to be the next "Appetite for Destruction" and refused to take out any more ads for the band, which insured that nobody else would buy it. But that of course won't happen to Helmet.

I have no idea what Helmet's relationship with Amphetamine Reptile was like. I do know Mike Wolfe, and a few other folks from T.C.I., and I'm sure they did everything they could for the band. Maybe selling 10,000 records isn't enough for some people. Maybe not being in Sam Goody is the ultimate snub. I can't figure it out. All I know is I will be really surprised if I see Helmet touring with Guns and Roses next year.

CHAPTER THREE THE SELLING OF THE BIG LIE

or The Comodifacation of the Underground Aesthetic

Oh how we all laughed and guffawed when the "Smells Like Teen Spirit" video hit M.T.V. Slamming (sic. moshing) leather jacket clad youth, long hair, no hair, colored hair, dreadlocks, anarchy symbols, backward baseball caps, shit ever single punk rock cultural icon was beamed into 50 million homes, 8 times a day. Even funnier is the fact that the song is basically a litany of complaints, most of which we see every month in the letter section of this magazine. Here is Kurt Cobain washing all of our dirty laundry all over America. The worst aspect one can associate with the success of the video lies in the fact that our little punk rock uniforms have been stolen and repackaged in the malls quicker than you can say Bleach (or Blew for that matter). All over America secretaries and high school jocks are wearing Doc Marten's, leather jackets, and going to shows and moshing it up. Going to clubs and having everybody look the same is almost a comforting feeling (i.e. being amongst your own kind. Gabba Gabba Hey, we accept you, one of us, yeah.). Going to the supermarket and seeing everybody dressed like they fell out of a Nirvana video is like an episode of the Twilight Zone. Our cultural uniforms, our own self-sanctioned signifiers have been commodified by the rest of the country. How can you tell a friend from a foe?

Nation of Ulysses. I won't blame them for being lipstick traced across a million homes via. New(sp)eak. In fact I commend them for bringing to light the importance to the underground aesthetic. Popular culture iconographers such as Dick Hebridges, Simon Frith, Lester Bangs, and Roland Barthes have long maintained that it is by dress which a youth movement is able to define itself and create it's own place in history. Some like Greil Marcus maintain the interconnectedness of the various underground movements in the Twentieth Century, and maintain that even though society at large may never acknowledge their importance, they/we do indeed leave a lasting impact. The biggest problem with the success of Nirvana is the fact that they have brought our underground aesthetic into mainstream acceptability, thus rendering our rituals impotent. What this means is that most of us are now unwilling participants in the furthering of mainstream tastes, attitudes and monetary supplication for the ruling elite (Msrs. Geffen, Erthugen and Sony inc) while we ourselves receive none of the rewards, thus pushing us into extinction. Without financial independence we are unable to push our own agendas forward such as releasing records, books, movies, and magazines.

Independent distributors are fast becoming a thing of the past. One of the biggest in the industry, Caroline Records, (did someone say boycott!) are no longer dealing with small labels, and one-off band released projects. The other distributors (Cargo, T.C.I., and Dutch East) are very reluctant to take a chance on anything which will not sell. Even if they do take your project, they are not able to push them to the record stores because the stores themselves are becoming increasingly hostile to small indies, and particularly one-off singles. The Major labels are able to insure their products get into a store by offering monetary incentives and those ever present (and some claim nonexistent) kickbacks--just try and find most of the records advertised in this magazine at your local alternative record store and you'll know what I'm talking about. While I can't blame the few remaining indie distributors (they are, after all, functioning businesses with a concern for their future--and they aren't as shit brained and destructive as Caroline), it still means that it's almost imposible for bands to break out of their geographic boundaries and get either their message or music out to the public.

Five years ago anybody could have released a little punk rock record, get it into any underground and even some of the chain-run record stores. If the music was good they could have sold a few thousand copies, done a respectable non-money losing tour playing small dives, made a lot of friends and in general fulfill the promise of acceptability which the underground used to offer its minions. Now if you don't have an agency working for you, or a CD out, or have a big label pushing you, most clubs don't want to know nothing about you. It's almost imposible for a small band to survive these days. Think about it. You can't get your records into stores, and you can't get booked into clubs without your records being in the local stores, and you can't get known if you don't play out. Nobody from Alternative (to what I ask?) Press is gonna wanna write about you if you're unknown. So basically your only option is to sell the records yourself through the mail or use Blacklist. And if you're lucky one of your friends will interview you for Maximum Rock 'n'Roll. Oh, I could go on forever with all the Catch-22's which now exsist in the underground, but let me just finish this section by offering my condolences to any one in a small unknown band these days.

CHAPTER FOUR YES, WE CAN KILL THE MESSENGER

Even though Nirvana are probably wonderful human beings who have no idea that they're destroying our way of life, we are all within our rights to wish their destruction. Because of their sucess we all suffer. New bands are not given the chance to hone their skills in a live setting. Small labels are being forced out of business. And worst of all, our nation's youth are being sent increasingly ambiguous moral messages by their scene leaders. Nirvana's sucess says it's O.K. to fuck over not only your friends, but also the value system from which your career was built on. If the complex support system which enabled Sub-Pop to thrive did not exsist their would be no Nirvana. If not for fanzines like this one, Flipside, and all of the regional mags,information would have no way to be passed on, and the subsequent support exsist. Because of Nirvana's success we are witnessing a breakdown in the system. I'm calling on the underground community to take immediate steps to insure that we are not witnessing the destruction of our way of life.

If M.T.V. wants to attempt to legitimize former hard-core forms of rebellion such as slamming, moshing, hair-dying,

leather jackets, Doc Martens, converse sneakers, flannel shirts, pony tails, skinheads, flight jackets, dreadlocks, Misfit shirts, swearing, let society have our cultural trappings. If they mosh, we'll all pogo. If they wear leather, we'll all wear cotton. They can take our styles, but they can't take our souls. If they wanna be tough guys, hell we'll all be goofy. I'm calling for a spring scene cleaning. Clean short hair, tasteful cotton clothing, friendliness, non-contact dancing, that will be our new aesthetic. Death to the old - long live the new flesh.We need to send a new clear message to the mainstream; that we are not like you. Every time someone breaks ranks and tries to comodifv our art, we will change. We will become "der Ueberpunk" and with our vision we will create a movement out of the ashes, rising like the Phoenix. Rise, rise, rise.

CHAPTER FIVE CLOSING ARRGUMENTS

Before you kids start whipping out your poison pens to write about how you were at my house and saw the new Social Distortion and Rollins Band record on my shelf or perhaps you'll feel it's your sacred duty to defend Mudhoney for signing to Warner Brothers, I admit parts of this piece are a wee bit too sarcastic to be taken at face value, but I did not take any artistic license with my portrayal of the the inner workings of the major labels, the problems within our own indie distribution network, or the effect Nirvana's success is having on our lives. A privileged friend of mine, who I gave the rough draft of this piece to, had the following comments, which I'm sure mirror your own misgivings, with my analysis:

1 I don't give a shit what label a band is on
as long as the music is good. If Alice Donut sign
to Sony and keep their sound, I'll still buy their records.
2 I'm not part of any underground movement.
3 Who gives a shit!
4 Why shouldn't bands make money, and get exposure ?

Well, I can't make you care if you feel nothing more than a passive consumer, but if Alice Donut (I'm just using them as an example, mind you) don't sign to a major label, good fucking luck trying to find their latest record at anything but the most esoteric of underground record stores (and even if they do pick up a few copies, once they're sold, the stores hardly ever re-order - perhaps they're so relieved they got rid of two copies they don't want to tempt fate again). And merely on the consumer level, if things continue the way they're headed, good luck finding anything really esoteric. Any of you ever see the Stupid Americanz single in your local shop?

If you're reading this magazine, you're part of the underground. And if this is your first time, welcome aboard. No matter what you think, you are being affected by the success of Nirvana, and I hope you realize it's not in a good way. Everything from having Courtney Hole's inane world views and egotistical rants are the window from which the normal world looks at us via the mainstream press (we don't care if you had lunch with Madonna-fuck the both of you.). To the outright commodification of our culture in the malls, on the streets of New York, and at Lolapalooza. Does being with 90,000 people watching Rollins give you a good vibe?

I buy stuff (albeit very few things) on major labels. Whether "Nevermind" is a piece of shit or a masterpiece is not the point. The point is that like Elvis, Nirvana's success has metamorphasized them from being a representation of the counter culture to being nothing more than a mainstream caricature of us all. Wearing a "Corporate Magazines still Suck" T-shirt on the cover of Rolling Stone means nothing. If anything it's symbolic of the naivete which seems to be guiding all of Kurt Cobain's actions. I'm sure most of the bands which Kurt is so fond of mentioning in interviews (to hype them, and help their careers he says) are becoming terrified of being associated with him. For example, Jesus Lizard have recorded a split single with Nirvana which will be coming out on Touch and Go whenever all the "Nevermind" hoopla dies down -- and frankly the band is scared (rightfully so) that people are going to think they're trying to cash in on their long friendship. In Rolling Stone Kurt expressed his interest in starting an M.T.V. for the underground. It is the ultimate show of arrogance to think that everybody else operates on the same value system as yourself, and that the powers that be are going to let you get away with beaming Lubricated Goat, or the Sick Fuks into 80 million homes. Superchunk are one of the biggest underground bands in the country. Go ask them if they're going major label anytime soon.

I'm not denying that a lot of people got ripped off by Sub-Pop Homestead (under Gerard Cosloy's management not Ken Katkin's, SST, and Caroline. Why shouldn't they want to make some money? I'm saying that going major label is not the answer. We need new labels who know how to manage themselves in a professional manner, and most importantly we need more distributors (particularly ones that pay in a timely manner. After all, distributors go on 90 day consignment but pressing plants and other business are on 30 day pay-outs. What does that tell you.).

I haven't even gone into hundreds of people like Nicky Garratt's New Red Archives, Estrus, and Sympathy for the Record Industry who run labels out of their apartments and are just barely scraping by, or the propaganda foot soldiers like Noel at Touch and Go and Barbara at C/Z who make very little money and spend all their time and energy hyping bands they love, only to have them ditch their friendship for an easy monetary fix. As of this writing, my spies tell me that SubPop are negotiating with Geffen for a distribution deal, a move which will only make it harder for small labels with no majors backing them to get their products into stores (Et tu, Bruce and Jon? What the fuck are you guys thinking?).

The only solution I see to our problems lies in our ability to for once break out of our apathy and mistrust of each other, and establish some kind of underground distribution and information service. I'm envisioning something on the same lines as Blacklist, albeit on a more professional level. A business which could sell to stores, and through mail order alike. A business which wouldn't have to cower to the for-profit only concerns of the major labels. Maybe we play by the same rules as the big guys, yet stay within our own moral aesthetic. We can beat them at their own game, only we would use our profits to further our own interests (just like Max R'n R does). I'm sure there must be some business majors reading this who can't envision themselves working for Drexel Lambert, and would be willing to use their expertise to further the cause of art, and independence. Maybe then with financial solubility and honest accounting we wouldn't be losing our heroes to the bands who don't want to work for Sony, yet still want to make a living and be rewarded by whatever economic worth the scene feels they deserve (through the payment of royalties which correspond directly to sales.) Perhaps we could even set up funds for bands with no money to record. Who knows! Then going to a major label would indeed be a real sign of "selling out".

What do you think? Write in, share your views. This piece is intended to foster dialogue, and ultimately solutions, and you should not take it as a passive think-piece.

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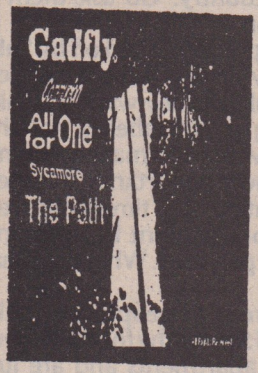

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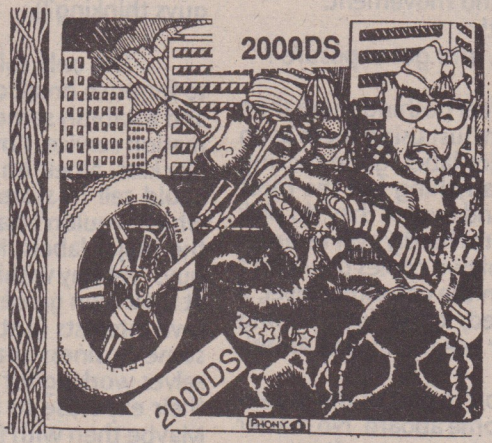

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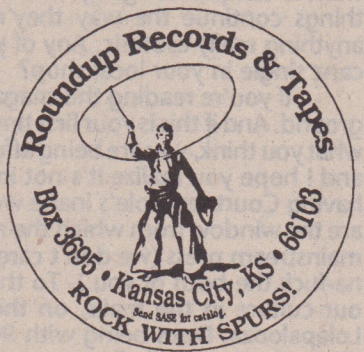

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The UPRIGHT CITIZENS, being one of the longest existing punk bands in Germany, have been pretty silent these last several years. That doesn't mean they weren't alive. No way, they were playing shows up and down in Germany, and had several line-up changes. The silence might have been a result of no vinyl releases and rare appearances in any fanzines. I thought it was time to call them up and do an interview, which took place in January 1992 in the flat of UPRIGHT CITIZENS' drummer Alex. Interview by Helge Schreiber.

MRR: The UPRIGHT CITIZENS have existed for almost 10 years now, right?

Anton: Almost eleven years. In January 1992 we're together 11 years

MRR: Isn't that a point where you should take a look backwards, sorta reviewing what has happened throughout the past years?

Anton: No, I wouldn't do that. I wouldn't see it that way.

MRR: On the other side of things, I haven't read anything about you in ages.

Anton: There's not too much happening, due to the fact that we have had no new vinyl released since our last 7" in '89.

MRR: Yes, but I think there are still people interested in hearing what is happening with the UPRIGHT CITIZENS. New guys, when did you start playing for the UPRIGHT CITIZENS?

Christian: I replaced the original guitarist, Uli, in 1989.

Alex: And I'm drumming now for U.C. for almost three years. I'm now the third drummer for U.C.

MRR: Hasn't there been a basic change, regarding the attitude?

Alex: No, not at all regarding the basic attitudes. We're still doing the same type of songs UPRIGHT did years earlier.

Anton: You can't say that. that's the biggest difference between the old and the new UPRIGHT CITIZENS.

Alex: Ok, we might have mellowed out a bit, but we still have the spirit, don't you think?

Anton: Yep!

MRR: How do you new guys feel when you're standing on stage and some kids are asking for that old song "Neonazis in der BRD" ("Neonazis in the East Germany)?

Alex: That's still good. And sometimes it's even funny. When we played a show in Berlin some kids climbed up the stage and gave us set lists of songs which they wanted to hear. Something like that is funny.

MRR: And what do you think about it, Anton? I mean, it was you who wrote this song a decade ago. Do the old songs still have value for you?

Anton: Out of the old set of songs we're just playing those songs which you still can play nowadays. Mostly we don't do such songs as "Neonazis in der BRD".anymore. We played that just a few times during the past 2-3 years, just for fun. Otherwise we're just playing those songs which we say, "This one's ok, it still fits in nowadays!".

MRR: Just like in the case of "Lilli Marleen"?

Anton: That was a song when we started playing. We did this song only in our first year, and we did it just a few times. That's so long ago it doesn't even seem real any more.

MRR: Yeah, you just played it a few times, and I did hear it back in 1981! I've still got this old compilation cassette recording where you did did "Lilli Marleen." Perhaps I should do a bootleg of it.

Anton: Don t you dare! That's crap. Mario took over the vocals and I played the drums. It sounded like shit.

MRR: The folks who are come to your shows now mostly know only your old vinyl releases up til 1985. And your last 7" from 1988 hads't gotten the best distribution. Personally, I think the UPRIGHT CITIZENS have changed their musical style in a different direction. I can't comment anything on the lyrical contents, just because you don't have any new vinyl out yet.

Anton: Yes, our lyrics aren't political any longer in terms of how they were meant to be understood when we originally did the old songs. Another reason for the delay of any new record is that we haven't finished the lyrics on some of the new songs. And some of the arrangments have to be finished, too.

MRR: How are you doing the lyrics. Is it still you who does the lyrics?

Anton: Yes, I still write them. From the music side of things, the new songs aren't just punk. They got now a lot more melody, but they still have power.

MRR: I think your sound now has a good portion of mid-era SOCIAL DISTORTION touch!

Alex: You might think that because our music has become more rock-ish. Perhaps because Christian plays a different guitar style than Uli did before; and I'm drumming different compared to Mario. Perhaps because we started listening to different kinds of music over the years, music which has much more variety. We do like several other bands a lot and of course we're going to be influenced by them more or less, so that our new songs sound different than the type of songs which our "old" audience wants to hear. I'm talking now about the old songs off the old records. Then they're standing in front of the stage and they accept the new new songs or they don't accept them.

MRR: Anton, are you still doing your U.C. distribution alone?

Anton: Hmm, yes, .all in all you can say that the UPRIGHT CITIZENS are now more sort of a hobby band. No doubt that the band will exist for another possible decade, but right now everything happens just beneath our normal daily life. If someone wants to let us play at their hall or club then he or she should give us a call; and mostly we will play those shows. But regarding a full length tour, we're not able to tour in the near future. All of us are too involved with things which don't give us the time for a tour. Besides that, we gave up the dream of living off our music years ago. The energy of keeping things going lacks from all four members.

MRR: How would it be if someone outstanding took over the organizing business?

Anton: That person might be frustrated pretty fast, when he always hears that we can't play then or only on weekends and not more than 2 times per month.

MRR: What are you doing at the moment?

Anton: I'm back at school, training for another job.

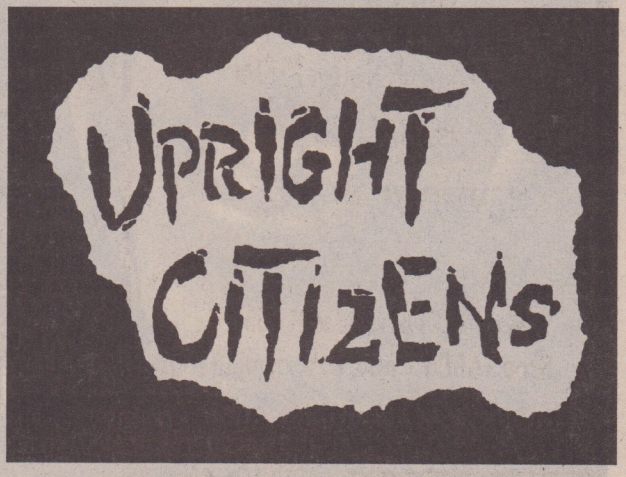
MRR: And Crocker? Does he still work for the H'Art record label?

Alex: Yes, he still works there. And I just finished civil service (instead of joining the army) and now I'm unemployed.

MRR: I see, being a parasite payed by the state. (*laughter*). And what are you doing?

Christian: I'm doing some social work related stuff.

MRR: Now something different. I think it's not an advantage to always ask Anton about the band. I mean, ok, you (talking to Anton) do know all the old stories, but I wonder how it is for you two new guys in the band? Do you have any prob-



Crocker-bass↑Christian-lead guitar↓

lems in identifying yourselves with the old UPRIGHT CITIZENS songs?
Alex: I knew U.C. since they started. My parents and Mario's parents knew each other, so I hung around with Mario a lot. And it was Mario who taught me how to play drums.
MRR: So why didn't you become a better drummer over the past years? (*laughter*)
Alex: Oh, you bloody bastard! Oh-oh! But seriously again, I do know all the old songs and I really liked them all back then. And it was like a natural process that I started playing drums after the second U.C. drummer quit.
MRR: And you, Christian, didn't Uli practise together with you?
Christian: Yes, it was like a gradual replacing of Uli.
Alex: At the beginning of the replacement we all played together until we knew how to play the songs.
MRR: How's the audience here in your hometown, Bottrop? At a show I saw there, a bunch of girls started screaming when you started to play.
Alex: Yes, that's like a game at home. They really like us here.
MRR: That's exactly what I noticed. Could it be that the UPRIGHT CITIZENS are more well-liked in the southern part of Germany, that you've got better status outside of your area?
Anton: I wouldn't say that. At least regarding the name we got, we're well known here in our area. No wonder, as we played the most shows here. The audience here in our hometown is very young, but usually we have an older audience. But the audiences are different anyway -- it depends on where you're going to play.
MRR: You played in the meantime now all over Germany, didn't you?
Christian: Yep, all over Germany.
MRR: Do you have any plans on releasing some records soon?
Anton: Yes, they're coming. When they're out they'll be out...
MRR: I thought you already recorded some songs for various 7"s? I heard some songs by U.C. in Christian's car on the way here.
Anton: That was off the 7" which should come out in Spain.
Alex: Over the past two years we've recorded a good amount of songs.
MRR: Are you planning to release those 7"s by yourself, as you did it in the past?
Anton: We would be more interested in a label, but only some label where we could see that they're standing behind us and their releases. It really would be great if we could manage to make a deal with a label, but at the moment everything's going slowly.
MRR: I think it's no problem to mail out some of your stuff, don't you think?
Christian: It's just the problem, that when the tape arrives, someone of the record label might just listen for 50 seconds to it, and that's it.
MRR: By the way, what has happened to the ex-members of U.C.?
Anton: Uli now plays for a heavy metal band, but they're not getting their stuff together. Mario seems to have more success now. He plays now for San Francisco's PROUDFLESH (ex-CRUCIFIX); and he plays for this studio project named TEN BRIGHT SPIKES, together with Jason of SOCIAL UNREST and Nikki Gerret of the UK SUBS.
MRR: Aren't PROUDFLESH going to release an album on Rude Records, Germany?
Anton: Yes, they'll definitely release an LP in 1992!
MRR: Hmm, so you've become a real lazy bunch of guys who don't get their stuff organized? (*sarcastic voice*)
Anton: That's the way it is. Even tho' we're still a great live band, and the people who are booking shows should think about it if they won t let us play at their halls. An old punk band!
MRR: I would say "old punk band"!:
Anton: Even if we would release now a new LP we wouldn't lose the status of being called an old punk band, as long as we're called UPRIGHT CITIZENS
Alex: It takes a long time for people to accept our new style.
Anton: Under certain circumstances we would search for a new name.
MRR: I wouldn't go that far. I knew a lot people who are going to your shows who like your new songs better than the old ones.

Anton: Sure! Back then, Crocker and I didn't have the real energy to give ourselves a new name and start again from the first step.

MRR: Crocker and Mario would have had to change their U.C. tattoos then, huh?!

Anton: (*laughs*) Like I told you before, I don't have any problems with the old songs. The power and fun is still there. We don't play the old songs because we must play them.

Alex: And the half of all our songs are now new songs. Regarding the times of the songs you can say that our new songs are twice as long as the old songs.

Anton: The audience doesn't notice that too much, as the new songs are really fun to listen to.

Alex: Sure. And we're trying to do some choruses as well.

MRR: Yeah! You should really try that more often than doing this poser shit with your drumstick! (*laughter*!)

Alex: (*understating*) The show must go on!

Anton: The biggest difference between the old and the new line-up is that the songs sound different. The better Uli played his guitar the more metallic the songs sounded. And it didn't do well for the songs. And now we found a pretty good way. They're sounding different than the old versions, but not that different so that you won't recognize them.

MRR: Like good modernized versions?

Anton: Exactly!

MRR: Summing up, I can say that you've just got organization problems?!

Anton: Yes, indeed. If someone could get us shows, then it would be really fine. Just concerning a real tour we have to say 'no'.. And if a correct record label would get in touch with us then there would be really some engagement. What lacks is the reason to hurry. If a label would give us the reason, if they would really push and promote us then there would be a lot energy from our side to release an LP as soon as possible.

MRR: Ahm, back to Spain. What's happening there?

Anton: We've got some problems there. There's a guy who wants to release a new 7" of ours, but he hasn't contacted us in ages. But our *Open Eyes, Open Ears And a Mouth to Speak* (originally on B.Y.O. Records) just came out there. I haven't gotten a copy yet, but we already got the money for it. But we met a guy from Spain in Berlin who told us that we're pretty well know there.

MRR: Seems like you're well-known all over the world?

Alex: Yes. Since U.C. were on the MRR *Welcome to 1984* comp and the R Radical *P.E.A.C.E.* double comp LP from1984.

MRR: Weren't you the first German punk band to tour the USA?

Anton: The very first one, in 1985!!!!!

MRR: And when did you tour Sweden? 1986?

Anton: No. That was in 1985, too.

MRR: And 1995 the big headlining tour with the DOUGHBOYS as your support band, right?

Anton: I would do another tour, again because of the experiences you get. If there would be the chance then I would do it!

MRR: Means not because for making a shit load of money?

Anton: No! Back in 1985 we didn't made any money as well.

MRR: Shawn Stern, who does the Better Youth Organization record label, will be playing here in Germany soon with his new band, THAT'S IT. Are you going to meet him?

Anton: Really? I do have to see him and his band. Perhaps I'll ask him if there isn't any money which he should pay us for our old LP.

MRR: Have you received any payment from B.Y.O.?

Anton: Theoretically, there should be some payments for us; sure! It's just bad for a band when you're living so far away from your record label. He told us that he sold 3500 copies of our *Open Eyes* LP, but back in 1985, on our tour, we talked in the US to several distributors and after what they told us about 6 to 7000 copies should have been sold.

MRR: Yes, the UPRIGHT CITIZENS are still known after so many years, like with B.G.K. from Holland.

Anton: Sure! Mario, who lives now in Frisco, loves to tell people about the UPRIGHT CITIZENS when they see his U.C. tattoo.

MRR: Ok, I hope you'll get well known again with your upcoming records.

Alex: At least with our next LP!

Anton: Middle of 1992.

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WELCOME TO THE SCUMPIT

By M. Physema

Greetings from the bowels of the world of record collectingThis is M. Physema, and I'll be your guide in this installment of "Welcome to the Scumpit". This particular article will shed light on the early recordings of the underground's most dangerous artist, GG Allin. Mr. Allin's early recordings are if not next to impossible to locate due to a number of reasons including limited pressings, limited budgets, graphic and explicit content of the material, etc. Now it's time to put on the hip-waders and the raincoats and dive head first into the early records of GG Allin.

GG Allin + The Jabbers- "Beat, Beat, Beat"/"Bored To Death"/"One Man Army" Blood Records, 1979. This is GG's first release that was recorded in 1978. This 7" is next to impossible to find, and when GG unearthed a couple of copies recently, they went for at least $50 each. These 3 songs also appeared on the *Always Was, Is, And Always Shall Be* LP.

GG Allin + The Jabbers- "Cheri Love Affair/1980's Rock 'N' Roll" Destiny Records, 1980. This 7" rocks out-these tracks are not the same versions as on the *Always Was...* LP. "Cheri Love Affair" is a great song which is reminiscent of early New York Punk. "1980's Rock 'N' Roll" is almost like the LP version except there is more guitar in the mix and the electric piano isn't as prominent. This is also a difficult record to locate. The artwork is hand drawn and the back cover has a picture of GG in a suit coat.

GG Allin + The Jabbers- *Always Was, Is, And Always Shall Be* LP, Orange Records, 1980, and also Blitz Records in Sweden. This LP contains classics such as "Assface" and "Automatic". The cover art has a photo of GG without the tattoos and dressed in a jean jacket with a Brian Jones button pinned to it. At a recent record convention in Chicago, copies of this LP went as high as $100. Black + Blue Records also reissued this album 4 years ago but it has different cover art and the songs are mastered too fast–buy the original if you can get your hands on it.

GG Allin + The Motor City Bad Boys- "Gimme Some Head/ Dead Or Alive" Orange Records, 1980. This record was recorded with Wayne Kramer and Dennis Thompson of the MC5. GG was able to get these 2 into the studio, and the result was this hard rockin' 7".

GG Allin- "You Hate Me + I Hate You"/"Automatic"/"Assface" Orange Records, 1981. "You Hate Me + I Hate You" shows the intensity of GG's music–pure gut level emotion bursting at the seams. The other 2 cuts are from the *Always Was...* LP.

GG Allin- "No Rules"/"A Fuck Up"/"Up Against The Wall"/ "NYC Tonite" Orange Records, 1982. Another barnburner of a record. This is hardcore, fast + mean. "Up Against The Wall" is the one cut that does not appear on the Black + Blue reissue of the *Always Was...* LP.

GG Allin + The Scumfucs- 5 Song 7" EP Blood Records 1983. This record more or less marks GG's point of no return. This 7" contains such soiled gems as "Hard Candy Cock" and "Drink, Fight and Fuck". The cover art contains photos from GG's infamous A7 Club gig in New York City on April 17, 1983. This record is difficult to find and goes as high as $25 and up.

GG Allin + The Scumfucs- *Eat My Fuc* LP Blood Records, 1984. This is the one that started it all. The cover is a hand drawn picture by GG of GG getting a blowjob. This contains such classics as "Cock On The Loose" and "Fuckin' The Dog". This contains the GG Allin + The Scumfucs 5 song 7" EP from 1983, some tracks recorded in 1983, and also live cuts from the A7 Club gig. This is one of the most rudest, crudest, nastiest, and filthiest records GG has released to date. If you only own one GG Allin album, this is the one it should be. When I was in college, I lived on one of the busiest corners in town and used to sit on my porch and listen to this LP at full volume to the total dismay of passers-by and also my roommates. A real head turner. I've heard prices on this as high as $200.

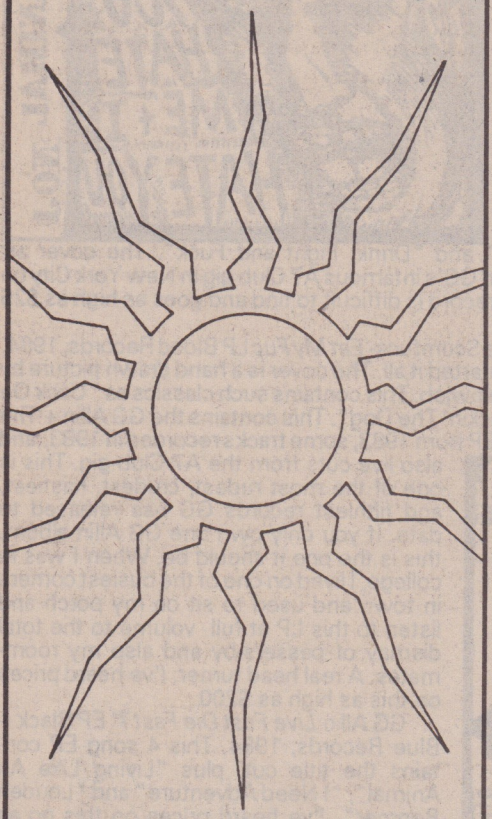
GG Allin *Live Fast Die Fast* 7" EP Black + Blue Records, 1984. This 4 song EP contains the title cut, plus "Living Like An Animal", "I Need Adventure" and "Louden Boomer". I've heard prices on this go as high as $25.

GG Allin + The Scumfucs- 4 Song 7" EP Blood Records, 1985. This record contains tender love songs such as "I Wanna Rape You" and "I Wanna Fuck Your Brains Out". Why waste time when you can get straight to the point? The inside of the sleeve also contains some great pics of GG.

GG Allin + The Scumfucs/Artless split 7" EP Schrott Records, 1985. This split record was put out in West Germany, and includes "Drink, Fight And Fuck" and "Convulsions". I've seen this go as high as $250.

GG Allin's music is his life and his life is his music. No other performer in the history of music has pushed it to its limits and tested its boundaries like GG Allin. Whether you love or hate the man, GG Allin has made his mark in music and will go down in history with a wealth of vinyl to document his career and his life. In another installment we'll delve into other releases by GG Allin. Best of luck finding these gems.

GLOMMING GEEK



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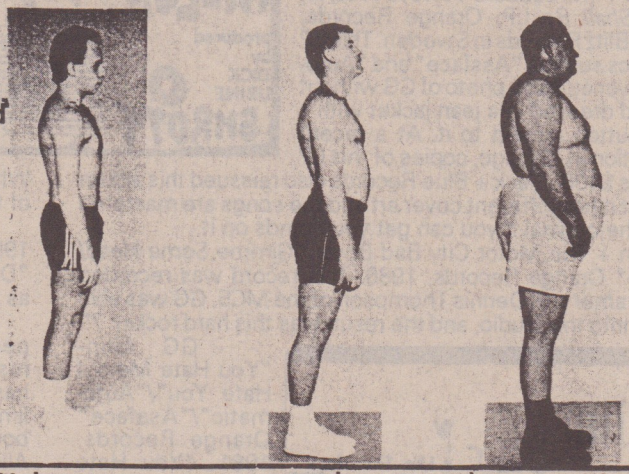

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RECORD REVIEWS

FOR MORE REVIEWS, SEE #110-Pt 2

Send MRR your record for review. If possible, send 2 copies of records (1 for review, 1 for airplay). No reviews of test pressings. Staff: (SB) Suzanne Bartchy, (MC) Mel Cheplowitz, (CD) Chris Dodge, (HD) Harvey Dent, (BD) Brian Devereux. (LD) Lali Donovan, (KG) Karin Gembus, (WG) Walter Glaser, (MH), Michelle Haunold, (DH) David Hayes, (KK) Kenny Kaos, (SK) Sebastian Kimmell, (MK) Mick Krash, (ML) Mike La Vella, (McM) Mike Mcniel, (TM) Timojhen Mark, (MM) Mike Millett, (SM) Smelly Mustafa, (NN) Neil Nordstrom, (BR) Bruce Roehrs, (DS) Dave Selfert, (SS) Steve Spinali, (KW) Kevin Wickersham, (TY) Tim Yohannan

ABC DIABOLO - EP

Oh Shit! It doesn't get any better than this! Tight ultrafast hardcore that'll satisfy even the most dichard grind maniacs. The few times they did slow down I thought their heaviness would crack the plaster. I can't imagine how the singer manages to get such high-pitched vocals but my throat hurts just thinking about it. If this isn't part of your collection, you lose. (NN)
(Off The Disc, Spiegelgutstr. 38, 8200 Schaffhausen, SWITZERLAND)

ABSU - "The Temples Of Offal" EP

Imagine a show where the first band is a happy-go-lucky, pop-punk band with songs about girls. Now imagine ABSU as the follow-up act and the ensuing casualties. Teeny boppers with dyed hair being trampled under the stampede at the exit. Massive hemorrhaging resulting from the sheer raw magnitude of tumultuous deathcore. Mass hysteria from being subjected to coarse, toilet-bowl vocals and merciless jackhammer thrash detonations. An awesome image, I know, but for now you'll have to settle for the vinyl. Sounds awesome at both 33 and 45 rpm. (CD)
(Gothic Records, PO Box 452, Downey, CA 90241-9998)

ABUSED - "New York Hardcore" EP

As the title says, this is indeed old style NYHC. This boot has 9 songs, 4 of which appeared on their original 7" back in '83. Sound quality is decent—there is an overall hiss, but I've heard worse. (TY)
(no address)

ACID GREEN - "Feed the Need" tape

I can't describe this - you have to hear it. From minimalist dirge to blitzspeed thrash in an instant. The words aren't sung, they're caressed with moaning ecstasy. (DS)
($5 ppd: Acid Green, 7765 E. 126th St, Fishers, IN 46038)

AGATHOCLES - "Theatric Symbolisation Of Life" CD

This CD-only release is best compared to a flea market. Both new and used material haunts this disc. If CARCASS were still playing two minute blasts and were all Belgian, they would be AGATHOCLES. My butt just keeps getting kicked time & time again by these guys. Give 'em a few more releases and I won't even have a butt to sit on. (CD)
(CyberMusic, PO Box 2, NL-7050 AA Varsseveld, HOLLAND)

AGENT 86 - "Just Say No" LP

Another good, energetic effort from these transplanted Californians. Very unpretentious and straightforward HC punk. As always, their message is direct and political, the songs simple, catchy and anthemic. Get it. (TY)
(PO Box 70354, Washington, DC 20024)

AGENT 86 - "Won't Give Up" tape

One of those bands that always sounds the same, but always sounds good. Three full-on hardcore songs tempered by one reggae rocker. (DS)
(Rastacore Records, PO Box 11261, Takoma Park, MD 20913)

AGENT 94 - "More Fun In The New World Order" EP

I've wondered recently whether punk/hardcore would rise to the challenge of addressing today's political atrocities, as rap does now and HC used to. This is the first post-L.A. Riots release that meets it head on. None of that vague emo shit or dumbo punk crap, this package deals head on with the economy, racism, military/government spending, etc. Bravo. (TY)
(Dave, 6508 Seville #1, Isla Vista, CA 93117)

ALL - "Percolator" LP

Once again, a good (or at least half-decent) record is ruined by vocals that are total trash. The lyrics are incredibly insightful, but this sugarcoated crooning makes me want to puke. The music holds its own, except when they slow down and rift into glam metal. Oh, well. (DS)
(Cruz Records, PO Box 7756, Long Beach, CA 90807)

ALLUCANEAT - "Chump" EP

Twisted, off-kilter punkish stuff with tortured vocals shows up on the A-side, with riffy, hard-rockin' post-punk on the flip. Didn't grab me. (SS)
(Resin Records, 2300B Central SE #198, Albuquerque, NM 87103)

AMORPHIS - "Vulgar Necrolatry" EP

Someone should tell those guys at Relapse that I'm havin' a hard time dancing to their records. Like their other releases, AMORPHIS croons abysmal lullabies for nefarious eunuchs. Ear drum deterioration is guaranteed with subsequent listenings. Two tunes with a crippling metallic presence. Merciless Finnish grind. But I still have a hard time doing a fox trot to this. Not even a hurdy gurdy. Samba? Don't even try. (CD)
(Relapse Records, PO Box 251, Millersville, PA 17551)

APOCALYPSE HOBOKEN - "Punish the Innocent" tape

After a worrisome indie rock start, these folks let go of the reins, break into a full gallop, and start kicking up some thick, stinky distortion. This little horsie is pissed. (DS)
(Full On Records, PO Box 6124, Bloomingdale, IL 60108)

ARTICLES OF FAITH - "Give Thanks" LP

I consider this to be the quintessential early/mid 80s HC record, surpassing MDC, MINOR THREAT, and just about everyone else in terms of intensity, creativity, ability to move, and, most importantly, standing the test of time. This album was shamefully out of print, until these folks re-pressed it with two extra tracks, which don't really add or subtract from the original. In a day when I think the JACKSON 5 can write a better song than most punk bands, this admittedly still kicks my ass. (WG)
(Bitzcore, Reeperbahn 63, D-2000 Hamburg 36, GERMANY)

ATROCITY - "The Art Of Death" LP

Have these guys been eating too much sugar or what? There just ain't no stopping 'em? They don't slow down for anything. Over 20 compositions with overdrive outbursts of harried metalthrash and less rapid interludes of the early NAPALM DEATH ilk. A sporty follow up to their "Infected" LP and three times as berserk. (CD)
(Metalcore Rec., 10 Tiverton Road, London NW 10 3HL, ENGLAND)

B.D.A. - "Mad Violence" tape

Hate core beware! Thick necks will love this demo! Full on grind core! Dirty distorto guitars, thick wall of sound bass, great stop start drums. Rage hateful vocals. Must hear for all hate core punks. (SM)
(U. Larsson, Svedjevagen 14A, 73741 Fagersta, SWEDEN)

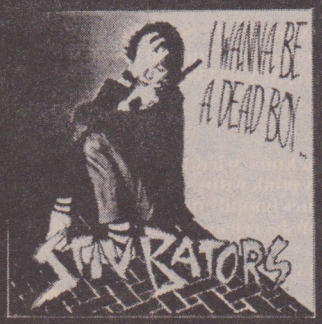
BABY IGOR - EP

Wow. Cool packaging that feels like that MOSS ICON/SILVER BEARING split record. Hand-screened sleeve that folds over in a weird way that covers - ah - a 7". Loud post-punk/crafted noise heaviness (under the influence of HELMET?) with enigmatic lyrics. (KG)
(Squealer Music, 1708 Whipple Dr, Blacksburg, VA 24060)

BAD TASTE - "Better Bad Taste Than No Taste" tape

Frightening death metal with a punk rock edge. Intense, growling female vocals and brilliant drum spurts. Lots of killing and self-mutilation in the lyrics so you'd better watch out! (KW) (Peer Wilhelms, Fontane Str. 29, 1000 Berlin 44, GERMANY)

RECORD REVIEWS



BATORS, STIV - "I Wanna Be A Dead Boy" box set
A splendidly crafted 4 record set. Each EP comes with its own great looking glossy sleeve, all enclosed in an equally glossy box and accompanying glossy booklet. Contains the "Not That Way Anymore" 45, the "I'll Be Alright" 45, and the "It's Cold Outside" 45, all from 1979 and all pretty poppy. The highlight is a double live EP, "Live Ca. 1980!" taken off KALX radio. Eight DEAD BOYS songs here. A loving tribute. (TY)
(Bomp/Munster, PO Box 7112, Burbank, CA 91510)

BIG STICK - "Drag Racing Underground" CD
More or less BIG STICK is into sounds. Narrating fake drag races, super distorto guitars, raging vocals, minimal drums. This CD is packed with 23 songs. Muscle heads and greasy mechanics will love this. (SM)
(Albertine Records, PO Box 154, Vauxhall, NJ 07088)

BIVOUAC - "ABC" 12"
Moody and multi-layered, this 4-song 12" uses pop as a basis for the songs but incorporates a fuzzed-out guitar and rhythm changes to keep the listener on his/her toes. Hints of later-period HUSKER DU as well as DINOSAUR JR. can be heard. (MH)
(Elemental Records, 64 Mountgrove Road, London, N5 2LT, UK)

BLAIR'S CARRIAGE - "Melodic Post-Punk Pop..." tape
An accurate description. The guitar was a little more aggressive that I expected, but, other than that, I can't think of anything else to add. (DS)
($5 ppd: Blair's Carriage, PO Box 1062, Taunton, MA 02780)

BLANKS - "77 Unite and Pogo" EP
Pure punk! 77 says it all. Early punk style. A cross between RAMONES/ADOLESCENTS! Four songs, all punk as shit. Nice layout, lyric sheet and colored wax! (SM)
(Vandal Children Records, PO Box 260805, Hartford, CT 06126-0805)

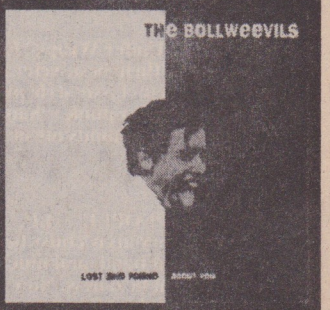
BLAST FURNACE - "Phalus Knose" tape
Now here's a new one...pop punk death metal. Sinister, grinding guitar on top of bouncy rhythms. Great lyrics, but the vocals are too ordinary. (DS)
($5 ppd: Todd, 6029 Arizona Ave, Baltimore, MD 21206-3805)

BLATANT YOBS - "No Pain, No Gain" LP
Out of Holland, this is modern Euro-hardcore—meaning powerful, mixing straight HC and rock music, and basically non-descript. Lyrics are the emo-meets-political, a questioning melange. (TY)
(Old World, Jägerstr 19, 3150 Peine, GERMANY)

BLOODSPOON - "Deadwheeling" EP
This is heavy, loud metal/punk with a pervasive funk feel to it: that bass and drum thunk-thunk thunk thunk-thunk thing. Two tunes with poetic lyrics about saving the world. (KG)
(Mentalfist Records, 295 Dania Dr, Alpharetta, GA 30201)

BLOODY MUESLI - tape
Rockin' sing along punk & spasm-inducing melodic thrash. The kind that has you flailing uncontrollably like an epileptic squid. Energetic, even funky, bursts that are unique in both style and execution. In other words, France isn't all striped shirts & beanies. (CD)
(Joel Person, 136 Boulevard Saint-Aignan, 44100 Nantes, FRANCE)

BONE OF CONTENTION - "Sludge Creek/Harmless"
The two songs on this slab have a flannel feel to them, soft with melodies but still hard enough to shake your parents cupboards! "Sludge Creek" has a P.C. feel. Two girls, two guys who switch instruments! Can't wait for more. (SM)
(Igor Records, 605 E. 16th Ave., Munhall, PA 15120)



BOLL WEEVILS- "Lost and Found/About You"
The A-side sounds like SCREECHING WEASEL meets the PARASITES while the flip shows a decided GREEN DAY influence (minus the irritating vocals). An easy review. Oops, forgot to mention that both tracks are real good as well. (BD)
(2327 75th Court, Elmwood Park, IL 60635)

BRAINIAC - tape
I always used to wonder how it would feel to be a schizophrenic on LSD; now I think I know. Almost every note and chord on this beauty is dissonant, and the guitar/vocal harmonies are *sick*! They use a Moog (quite well), which wins them my undying respect. (DS)
($3.50 ppd: Brainiac, PO Box 703, Dayton, OH 45409-0703)

BROTHER BUZZ - "Dynamite" EP
Oh the ever flowing stream that is the Seattle music scene. Here's yet another contender in the "punk" (term used broadly and often) field. Three tracks here- "Liars" being the most intense. Probably hot live too, we'll see. (ML)
(Empty Records, PO Box 12034, Seattle, WA 98102)

BUGOUT SOCIETY - "Yo! Baby, 'Sup" LP
If I didn't know this record was from New York, I'd swear that it was from England. Early English hardcore/oi sound, complete with the cockney accents and PETER AND THE TEST TUBE BABY lyrics. (KK)
(Drunken Shaolin Records, PO Box 1014, Yonkers, NY 10704)

BULL - EP
In one word: tortured. This reminds me of TAD or RAPEMAN in terms of having a heavy post-punk/rock groove, but BULL surpasses that and actually makes those bands look fairly washed up especially on "Tinbox". Middle America will do that to you. (WG)
(Compulsiv Records, PO Box 15188, Philadelphia, PA 19130)

BUNNYBRAINS- "For You I'd Kill/On The Floor Again"
Fuzzed out garage raunch along the lines of PUSSY GALORE or SAD SACK but a tad less abrasive. Malcolm from BROKEN TALENT is in this band so you knew it was going to be pretty good. Great effort in the packaging dept. with lots of different sleeves, scribblings, etc.. (BD)
(TPOS, 12 Mill Plain Road, Danbury, CT 06811)

BUZZOVEN - "Hate Box" EP
Second installment in the BUZZOV•EN chronicles, and it seems like they're improving with age. Intense, paint peeling sludge. It's slow, it's punishing, it's something you either love or hate. I'm with the former group. (TM)
(Kirbdog, PO Box 286, Santa Rosa, CA 95402)

CANDY APPLES - tape
Tense, very tense! Just when you think they're going to explode they don't, which is fine with me because I dig the grindy half-eruptions. A bit of that SONIC YOUTH sound with early REDD KROSS vocals. (KW)
(114 Birch Lane, Santa Cruz, CA 95060)

CHEESE BUTT QUARTET - "Full Cheese Ahead" tape
Snotty nosed hardcore from New York state. Some of it was cool. Nothing amazing but nothing too lame either. Nice stuff to listen to if you're sick of arty noise and distortion pedals played through feedback. (JD)
(Jizm Slinger, PO Box 3, Chester, NY 10918)

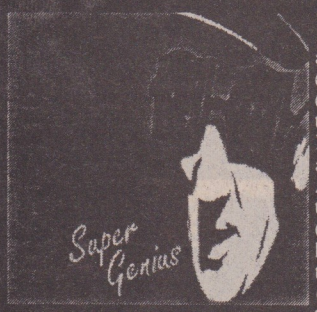
RECORD REVIEWS

CHELSEA - "Under Wraps" LP
Even at their best, veteran British band CHELSEA had inconsistent results with their classic style punk. "Somebody Got Murdered" is a nice bit of CLASH-ish pop-punk ("Sandinista" vintage); but despite a great, hard sound, little else reminds me of the band of old. (SS)
(IRS Records)

CHEMICAL PEOPLE - LP
When they aren't busy being porn obsessed bozos, CHEMICAL PEOPLE are a great band, and much like the last LP this fortunately stays away from the lyrical bozoness. Now a two piece (+mucho guest appearances) the boys seem to be dare I say, "maturing". I'm not as keen on this as I was with their other releases, but there are some tracks here which receive a hearty thumbs up. (LD)
(Cruz)

CHICKEN - "T.V. Telefriend" EP
Energetic early 80's style hardcore. Kind of combining the DC and LA styles so you get some moshy bits as well as melody. Well done and enjoyable. (MH)
(Chicken, 1107 E. Mercer #2, Seattle, WA 98102)

CIRCLE JERKS - "Live Fast, Die Young!" LP
Pretty good sound quality for a boot. This live show features 21 songs, a 'greatest hits' package that does indeed hit the spot. The band rips (no clue as to where or when it was recorded) and Keith Morris is in fine form, too. Worth locating. (TY)
(no address)



CIRCUS LUPUS - "Super Genius" LP
This record is proof that DC is as alive and kicking as ever! Chris Thomson (ex-IGNITION bassist) finds his own voice (in the broad sense of the word people) with this no-nonsense totally killer quartet. Musically, the songs are intense, complex and yet very enjoyable. Also notable here is Arika Casebolt's drumming which holds things together while tearing them apart (sounds like Jimi Hendrix liner notes, eh kids?) Seriously, this has it, whatever it is that you're looking for. (ML)
(Dischord, 3819 Beecher St. NW, Washington, DC 20007)

CITIZEN FISH - "Wider Than a Postcard" LP
This is the second CITIZEN FISH album. They still blend ska, punk, rock, and some dub reggae. This record is more powerful than the last, heavier and with really strong grooves. Dick's words are still as dead on as ever, fitting perfectly to the music and saying things the way you always wish you could. Lots of themes of compassion and dedication to humane living. Even has some of the humor these silly Brits have in person. Fantastic record. (GF)
(Bluurg Records)

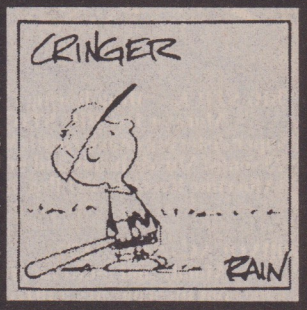
CONTAMIN MORTALIS - "Pain of Life" tape
Thrash mongers on a brutal vocal trip. Full-on metal mania. Pounding drums, dirty guitars, venom type vocals! Well allright!!! Decent demo by CONTAMIN MORTALIS!!! (SM)
(15828 Sylvan Loop Rd, Foster, AL 35463)

CONTEMPT - "A.C.A.B." tape
Ahh! Oi, sweet oi! It's nice to hear again! Down and dirty guitars, shout along choruses that get the whole pub singing, and a much appreciated lack of idiotic lyrics. (DS)
(Martin Shaw, 22 Wolverly Ct, Woodside, Telford TF7 5QT, ENGLAND)

CRANK - tape
Grind 'em up, chew 'em up, spit 'em out. Lots of wah-wah pedal guitar over riveting rhythms. Like they say on the tape "harsh, grating sound- put to use". (KW)
(1825 Whitley, Los Angeles, CA 90028)

CRAYON - "Moominland EP" EP
Grungy garage pop. K style nursery rhyme vocals. Some of this made me think "why don't they tune?" but it has moments of tuneful brilliance. (GF)
(Harriet Records, PO Box 649, Cambridge, MA 02238)

CRINGER - "Live in Europe" EP
Well, if you've heard them already, you know what to expect. If not, let it suffice to say that CRINGER played poppy punk with great hooks, sometimes at lickety-split hardcore pace and sometimes happily dawdling along at mid-tempo. Two of these songs were previously released, but it's a pleasant reminder of a band I really liked. (DS)
($3: Vinyl Communications, PO Box 8623, Chula Vista, CA 91912)

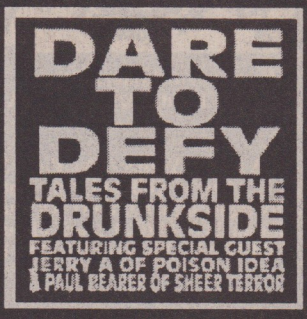


CRINGER - "Rain" EP
If you're not familiar with CRINGER it probably means you don't own any compilation singles. This latest posthumous effort features a couple Lance classics as well as good songs from Kamala, and Harry. Above average, even by CRINGER standards, and quite essential. (MC)
($4 to Vinyl Communications, PO Box 8623, Chula Vista, CA 91912)

DDT - "No Escape" EP
I hate it when I get to review something that totally kicks ass musically... and then I ruin it by looking at the lyrics. Okay, to be fair, this is ragin' hardcore, so everyone into it for the music only, get this now. I forgot it was a seven inch while listening to it because it was so damn long. I have a sense of humor and all, but with stupid song titles like "Bitches at Beach", intelligence cannot be a high on the list of these West Germans. (SB)
(ReCoreDs, Jägerstr, 19, 3150 Peine, GERMANY)

DAN - "Can You Dig It?" EP
This is an American pressing of this classic English punk bands EP. Has the three extra live tracks. If you never got this then, get it now. DAN ruled. (GF)
(Mass Media Records, PO Box 2692, Costa Mesa, CA 92626)

DARE TO DEFY - "Tales From the Drunk Side" EP
Slow metal tinged punk rock with strong singing, building to faster tormented doom and gloom. Jerry A. from POISON IDEA gives some stout support. Some of the vocals remind one of Lee Ving in his prime. Solid drumming and bass glue this one down. Recommended for beer drinkers. (BR)
(Too Damn Hype Records, 110 Beverly Dr., Kennett Sq, PA 19348)



DARK SARCASM - EP
Layout makes reading this (nearly) impossible. One song is a jangly thrash number that was actually really cool, while everything else was the thrash without the jangle. The drums down - guitar up would have been nice in the mix, but it certainly doesn't sound bad. The band apparently recorded this in 1986, and broke up in 1988. (TM)
(Gravity, PO Box 17052, San Diego CA 92177)

DAS KLOWN - " #2" EP
Full on punk rock on this slab. DAS KLOWN comes with a sound of old school punk. Too many bands to even compare them to. Great production, great sound, great band. The cover made me laugh the minute I saw it! (SM)
(Triple X Records, PO Box 862529, Los Angeles, CA 90086-2529)

RECORD REVIEWS

DAVOVA PSYCHOZA - "Antropofobia" LP
I've gotten a lot of Czech punk records lately, thanks to Petr Bergmann. Most are from last year, so they won't get reviewed, but this one sticks out so much it has to get noted. Besides ace production, the song quality is outstanding. Blazing, rocking melodic singalong hardcore with an oi touch that reminds me of SCREECHING WEASEL,some of the Basque outfits, or early Swedish hardcore. Catchy, tasteful, a classic. (TY)
(Opus Records, CZECHOSLOVAKIA)

DAVY JONES LOCKER - "Green Album" LP
Shooting for the HEAD OF DAVID/SONIC VIOLENCE-type sound, DJL use a lot of fuzzed out guitar effects and repetitious beats. It's sort of a hit or miss style as far as I'm concerned. Some songs work; some get tiresome. If they get more powerful they'll probably be a band to be reckoned with. (NN)
(Go Get Organized, 12, Rue Frochet, 75009 Paris, FRANCE)

DEAD KENNEDYS - "Ted Kennedy Liver Transplant" LP
Decent bootleg recording of the legendary SF band from a 1985 show at the farm. Captures the spirit of a DK's show well, complete with Jello's sermons and whining - "more guitar in the monitor". Good song selection. Only 500. (KK)
(Party God Records, no address)

DEAD SILENCE - "Live And Otherwise" tape
A collection of comp tracks, live stuff, and unreleased tunes from this now-defunct band. The sound quality varies throughout, but who cares? These guys were one of the greats. What else needs to be said? If you love pure punk rock, pick this up. (NN)
(Anok and Peace, 3332 Peachtree, Lima, OH 45805)

DESIDERATA - EP
This is a great record, the kind that makes one want to go out and start a band. More straightforward than most of what has been coming out of the Washington, DC music scene lately, and that directness permeates the entire disc including lyrical content and general sound quality. The music is well rounded with guitar melodies that intensify the mood. The vocal style rolls with a droning rhythmic pattern that pushes and moves powerful melodic chords. The lyrics pull everything together, hitting hard. I can relate to the simple feelings of frustration and confusion felt moving through life, yearning for a sense of definition and purpose. (MK)
(Dischord Records)

DESORDEN - "Generacion Kaos" LP
Looking at the title, I knew right away I'd like the record. How couldn't I? It was like a match made in heaven, a Spanish record with my name on the cover... All kidding aside, if you're a fan a quality, melodic, catchy, pUnk ROck, this record will knock your fucking socks off.(KK)
(Discos Suicidas, Apartado de Correos 43, 48990 Algorta [Bizkaia], SPAIN)

DICKIES - "Money, Coke and Smack" EP
A six song bootleg EP recorded during their '89 European tour. Sound quality ranges from good to fairly poor. Mostly older songs. (KK)
(Collectors Crypt Records)

DOWNFALL - " Not Your Fault" EP
Punk brilliance! Thrash and heavy grind minced together. Great package comes with lyric sheet, gatefold and pamphlets about cruelty to animals! Full on PC Punk. On a scale of 1 to 10 , DOWNFALL gets a 12! Gnarly gruff vocals- one of the few all male bands that deal with female issues! A different punk meltdown! Not the former East Bay band. (SM)
(Godsend, 67 Blackscotch Lane, Berry Hill, Mansfeld, Notts NG18 4PF ENGLAND)

DRAIN - "Pickup Heaven" LP
Stuff pretty much in keeping with the whole Trance school of rock-grooved musique concrete. Fair amount of found sounds over instrumental tracks. Differs from the Wax Trax fare in that the primary inspiration is more BUTTHOLESURFERS than KRAFTWERK or something. Some songs even approach HELIOS CREED/S. ALBINI/A. JORGENSSEN levels of crunch-overkill. (HD)
(Trance Syndicate, PO Box 49771, Austin, TX 78765)

DRESDEN 45 - "Blood Dump" tape
People laugh at me for reviewing tapes but packages like this make it all worthwhile. Well-played hardcore that packs quite a punch. Heavy on the power with a lot of hooks and grooves to make it sorta catchy. Latter day RKL comes to mind. Take it easy on the guitar solos though, guys. (NN)
(2647 Orchard Ave, Los Angeles, CA 90007)

DRIPTANK/AMINATURE - split EP
Not much information about these two bands here. Kind of a nice little package. Four catchy, kinda melodic, kinda rockin' tunes. Kinda cool lookin' cover. Not great production, but good enough for their first time out. (LH)
(Topsy Records, 4782 Panorama Dr, San Diego, CA 92116)

DRONE - "If You Can't Eat It or Fuck It..." EP
Noisy off-beat punk rock with a trashy feel that leaves me feeling that efforts like this are pointless in a way. The anger is there, but I can't help but think that this is relatively disposable. (WG)
(Vinyl Communications, PO Box 8623, Chula Vista, CA 91912)

DRUNK TANK - LP
A friend said, "Your review for this should be one word—KILLDOZER," and he's not too far off, except for a touch of TAD apparent. This has got the jazzy bass/drum combo, the trebley noise guitar, and raunchy vocals, a skewed affair all the way. I kinda have to be in the mood for this, and even then, it can be a bit much. (WG)
(Matador, 611 Broadway Suite 712, New York, NY 10012)

DRUNKS WITH GUNS - "Superstar/Crucifixion"
I know these blokes are big in certain crowds and I think I see why. It's noise-fest time, maybe like a less angular KILLDOZER. The B side is simply noise, feedback, and screaming for you intense art types. I understand the appeal, but don't worship. (WG)
(Bag of Hammers, PO Box 928, Seattle, WA 98111)

DRYROT - "Shay" EP
Lurching metal punk with nice 4-chord quality to some of the songs. They tend to pick a basic progression and stick with it throughout. The music is not inspiring but with lyrics like "positive thinking, friendship, unity, starting record labels and making zines...helping out the scene" you can't go wrong. (MK)
(Bullet Records, S. Ehret, Kernerstr 12, W-7148 Remseck 2, GERMANY)

DUMPSTER JUICE - EP
Curiously strong Amphetamine Reptile sound and look about this one. HELMET comes to mind at first, with the ghost of NEUROSIS lurking around the corner. Some interesting things going on; a band to watch. (WG)
(Spanish Fly, 2541 Nicollet Ave. So., Minneapolis, MN 55404)

ED HALL - "Gloryhole" LP
Third full-length "lil' bundle o' joy" from these ingenius/insane Texans. Some say they don't like these guys anymore because they went off in some weird direction and never came back. Another guy just told me that they never change and have become predictable. I say "Fuck yes!" when I hear this and I'm betting you will too. (ML)
(Trance Records, PO Box 49771, Austin TX 78765)

EMPTYSET - "Down On The Street/Roman Holiday"
You want STOOGES? Don't fuck around and settle for second best imitation. The A-side here is almost pure grade, perhaps because of Ron Ashton himself wailing on it. The flip is a bit more poppy yet still rockin'. (TY)
(Sympathy, 4901 Virginia Ave, Long Beach, CA 90805)

RECORD REVIEWS

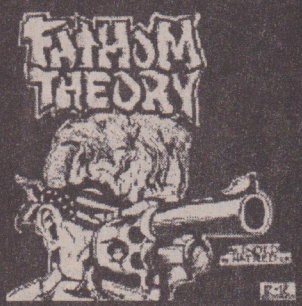
EIGHT BALL - "Angry" EP
Very punk! Not afraid to name names and get down towards aspects of punk that have been commandeered by mainstream values and retro commercialism. Not only are their lyrics on target, the music is cool, too. At times reminds me of THE OFFSPRING with choruses. (TY)
(150 Black Walnut Dr, Etters, PA 17319)

ETSAIAK - "...Amen" tape
Chainsaw guitar, double bass drum whompa-magic, and vomited vocals. They whip until smooth with lots of tempo changes and some nice, melodic hooks. (DS)
(Potencial Hardcore, C/ Las Fabricas, 2 Bis, Alcorcon Madrid, SPAIN)

EX-CESS - "Playback!" tape
Powerful, angry and fast! Great sing-a-long slow parts too, on this live (but clear-sounding) tape. Really fucking brilliant oi/punk like I haven't heard in a long time! They even cover "I Fought the Law"! (KW)
(IGP "Deadalus", Narodnih Heroja 10, 11070 Novi Beograd, YUGOSLAVIA)

EXULCERATION/PUTRID OFFAL - split LP
EXULCERATION never really gets as noisy as I would like. Actually, they're almost in the thrash vein except the vocals sound like a backed up toilet and they don't piss around with stupid solos. Meanwhile, on the other side of the disc, PUTRID OFFAL pound out some pretty powerful death metal that's fairly standard but still better than most of the shit Earache is doing these days. (NN)
(Cyber Music, PO Box 2, NL-7050 AA Varsseveld, HOLLAND)

FACE OF DECLINE - "A Clock Work Orangutan" tape
A three piece post pop punk, been slugging it out for 5 years. Good sound quality, nine songs! Good hooks, rhythms and lyrics. Not bad, let's see some vinyl! (SM)
(909 N. Cliff Ave., Sioux Falls, SD 57103)



FATHOM THEORY - "Blinded by Hatred" EP
Angry young people with short hair sing these angry songs. Lots of hook filled guitar backed by vocals that question things like religion and scene conformity. It sounds at times like DOA and at other times like "Bleach"- era NIRVANA. Not bad. (JD)
($3.00 ppd. from 12x12 Records/Harvest of Disdain, 2708 Calvin, Dayton, OH 45414.)

FINAL CONFLICT - "The American Scream" EP
Back after a long vinyl layoff, FINAL CONFLICT brings us 4 basic, driving tunes. Nothing fancy, just relevant lyrics delivered with lotsa throat by veteran Ron Martinez. Good noise, and glad to have you back again. (TY)
(Nemesis Records)

FLY - EP
This here is a pretty darn unique record. If the members of FUGAZI were about seven years younger and had grown up listening to themselves, and heard that crazy rap stuff and got a groove going, and listened to all those freaky noise bands and started using dissonant chords, they would sound something like this....Which is a good thing. (DS)
($3 ppd: SunSpot Records, PO Box 7453, Arlington, VA 22207)

FORCED DOWN - "Texas/A Cry For Truth"
This now-defunct San Diego band played with emotion and power, helping to rejuvenate their local hardcore community. "A Cry For Truth", which also appeared on the double 7", is a classic song. Both tunes move with a hard rocking mid-tempo beat and have cool layered guitars and bass to add to the mood and intensity. (MK)
(Old World, Jägerstr 19, 3150 Peine, GERMANY)

FUDGE TUNNEL - "Fudge Cake" CD
I had never heard these guys before and was surprised at how rock influenced they are. This is a reissue of their first two EPs, which achieve sort of a BIG BLACK feel occasionally. Pounding, catchy and groovy. These guys are OK by me. (NN)
(Pigboy, 231 Portobello Rd, London W11 1LT, ENGLAND)

FUGAZI - "Noise Bleed" EP
Why? Why? Why do these things exist? Yet another horrible sounding live tape packaged real slick to look like a legitimate release. Again why? (ML)
(SB Records, no address)

GADFLY - "Communion" EP
Gadfly are a Rhode Island hardcore 4 piece which pull it off pretty well. The drums reminded me a little of Conflict while the vocals waxed ROLLINS (but only slightly). "The Path" side sounded a little bit more experimental, a STEEL POLE BATH TUB, fast, noise kind of thing. (JD)
(Fleming, 212 Newport Green, Bateman Ave, Newport, RI 02840)

GARDEN WEASEL - "Without Direction" EP
Half a dozen mid-tempo thrash tunes possibly recorded in an actual studio. The lyrics are hard to decipher, but after reading the lyric sheet you'll see it's nothing you haven't heard a million times before. (MC)
($3 to T. Congelliere, PO Box 1112, Torrance, CA 90505)

GAS HUFFER - "Mole/Body Buzz"
Basic rocknroll on both sides. The first cut sounds like UK mid-70's EDMONDS/LOWE polished yet loud raw pop, while the flip is an instrumental with surf rumble meets a blues jam with a little VELVET UNDERGROUND thrown in. (TY)
(Sympathy, 4901 Virginia Ave, Long Beach, CA 90805)

GASOLENE - EP
One of the better bands I've heard from Florida. Slow, head rocking metallic hardcore contrasted with straight ahead fast stuff. Sounds similar to some Conversion Records material. This band retains individuality with some interesting song structures. (MK)
(Outback, 5255 McCrane Rd, W Melbourne, FL 32904)

GEEZER LAKE - "Liberated Woman/Zen and the Art of Rotating"
North Carolina is a weird place. This sounds like the Merge catalog played simultaneously along side all the Factory records releases. Emotional stuff for sure. After that, it's anyone's guess. (ML)
(D-Tox, PO Box 5655, Greensboro, NC 27435)

GOD AND TEXAS - "History Volume One" CD
Heavy grooves, solid bass lines. GOD AND TEXAS come off as a raw HUSKER DU. This CD contains industry standard album also. Over all, it's a good CD. (SM)
(Rave, PO Box 410209, San Francisco, CA 94141)

GREENHORN - "The Progress/A Bit Of Real Sadness"
Rootsy rock with a fuzzed out guitar, and a contemporary feel. The A-side is good and sounds a bit like BEST KISSERS. (MC)
(Datapanik Records)

GWAR - "America Must Be Destroyed" LP
Everyone knows what GWAR sounds like: metal. Everyone knows they're a joke band. Well, here's the third LP and gee, the trick is to keep the joke at least somewhat amusing. Unfortunately, you could listen to this once, yawn, and even that's pushing it. Maybe they're better live. (SB)
(Metal Blade Records, 102, Belsize Ln., London, NW3 5BB, ENGLAND)

HALF OFF - "Six Pack" EP
Better late than ever...at least this time. A posthumous release of this SoCal HC outfit featuring 3 original and covers of WIRE's "12XU" and the BLACK FLAG title track. A benefit for suicide prevention, it comes with issue #10 of *It's Alive* zine. Only 200 made. (TY)
($4 ppd/$5 Can/$6 world to: Fred Hammer, 900 Azalea St, Oxnard, CA 93030)

RECORD REVIEWS

HANGNAIL - "Break Me Down" EP
Ok, Tacoma is rockin here for about 6 minutes or so. Heartfelt (there's an adjective for you) stuff here kinda like the AFGHAN WHIGS at their best. Not the best production in the world, but the honesty and all that make up for it. I mean, after all, this is punk, right? (ML)
(Negative Feedback, PO Box 1911, Tacoma, WA 98401)

HATES - "New World Oi!" tape
Goddamn! These less-than-pleased dudes have been around for something like 10 years now, if my arithmetic is correct. Holy shades of '82 hardcore - a butt-fluttering thrash hymnal with a sound like early DETONATORS meets THE CLITBOYS sporting farmboy vocals. They haven't changed much all these years except maybe they're leanin' on the accelerator a bit more lately. The tunes & lyrics (about war, religion, et al) seem dated cuz they are, but keep in mind this band started when this stuff was fairly new. Good vibes. For those into "old school" hardcore. (CD)
(4200 W. 34th, Box #9, Houston, TX 77092)

HEADACHE - "Sweat/Clear As Mud"
Grungy, mid-tempo stuff with a heavy, thick guitar and a big-bottomed bass that lends a bit of an ominous feel to it. You've heard it before, and if you liked it, you'll like it again. I'm damned if I can figure out what that's a picture of on the cover - either genitalia or a wound. (DS)
(Seaside, PO Box A537, Sydney South, NSW 2000, AUSTRALIA)

THEE HEADCOATS - "Hogs Jaw/My Dear Watson"
Billy Childish often catches your ear-bone with his cute pop-punk sensibilities. This is a somewhat lackluster record with more novelty value than musical interest. The "Watson" song has a decent bluesy Chicago thang goin' on while the flip is a monster mash clowning bit. (BR)
(Estrus Records, PO Box 2125, Bellingham, WA 98227)

HEADFIRST - "Intervention/Come Together"
Slow-to-mid tempo, painful hardcore that's well delivered but is way 70's damaged. And yes, that B-side *is* a BEATLES track. (TY)
(Jester Records, PO Box 1564, Tustin, CA 92681-1564)

HOMEBOY MADHOUSE - "Bubba" EP
On these four tracks, HOMEBOY MADHOUSE plays okay pop-punk and cheesy pop with sung vocals. Although most of the material here gets mired in repetitiveness, "Double Speak" does have some nice arranging and guitarwork going for it. (SS)
(Fishtone Records, PO Box 2137, Spartanburg, SC 29304)

HORACE PINKER - "Forty-Seven" EP
I think this is one of those bands that attack a touring band, jump in their van and viciously deface if with a cheesy paper sticker advertising the bands name. Four songs here. Three of their own, (dare I say) DC influenced, mid-tempo, melodic punk. The last track is a GO-GO's/FUN BOY THREE cover. Kinda muddled production hurts their over-all sound. But songwriting shows a lot of promise. (LH)
(Earwax Records)

HUMAN ERRORS - "Ever Happy" LP
Political hardcore punk with a lot of melodic moments. Some quirky time changes thrown in break up the sound which tends to move in the mid-tempo. Cool layout and some cool riffs make this a pretty good release. (MK)
(X-Mist, Meisenweg 10, 7270 Nagold, GERMANY)

HUX FLUX - "Grand" tape
Nasty, abrasive guitars; pure pummeling power worthy of NOMEANSNO; and well executed dual vocals. These guys stop on a dime, smile, then punch you in the face. (DS)
($4 ppd: Hux Flux, c/o Fagerberg, Ringv. 88, S-118 60 Stockholm, SWEDEN)

INDECISIVES - "Fill Me Up" EP
Nerdo-pop-punk that actually finally won me over via a combination of sneaky pop smarts and their god-durned kooky deadpan-ness and nonsensical wit which pervades the whole record. Imagine the MC5's "High School" riff over an ambling backbeat with a nonchalant singer singing about wanting "more coffee" and you just might understand. Also includes the unabashed pop of "Stupid Love Songs" as well as some uncharacteristic furious guitar strummin' on "Good Intentions". Darned swell. (HD)
(Thrill-oRama, 160 31st. St. W. Vancouver, BC, V7V 4P2, CANADA)

J-CHURCH - "She Said She Wouldn't Sacrifice" EP

Featuring the bassist and guitarist from CRINGER, this debut single takes the pop-punk thing one step further for an edgy, catchy opener called "Bomb". "Sacrifice" is a slower melodic song with hints of JAWBREAKER and a 60's anthemic quality to it. "Commodity" is a slow TARish number resounding with existentialism. The production is remarkably clear which brings out the best in all three songs. (MH)
(Allied Records, PO Box 460683, San Francisco, CA 94146)

JAWBOX - "Novelty" LP
Ah! Finally, a record that does this band justice! The second guitar puts some meat on the bones, so when they climb they soar, and when they spin they whirl. Dual vocals also create some cool, sing-song harmonies that remind me of SHUDDER TO THINK. The rhythm section continues to bring the hammer down with authority. (DS)
($7 ppd: Dischord Records, 3819 Beecher St NW, Washington, DC 20007-1802)

JAWBREAKER - "Chesterfield King" 12"

See here's the scoop; JAWBREAKER is thee most awesome band and can do no wrong in my book. If you think differently, well buddy, you suck. A definite departure from *Unfun*, this swerves away from the pop route to a much heavier scene. It may take a few listens to really sink in, (I don't quite follow why the vocal production was so frighteningly clean, I prefer the rawer "I smoke far too much" variety) but why nitpick- this is totally fuckin' great! And that's all she wrote...(LD)
(Revolver)

JESUS CHRUST - "I'm Nailed Right In" EP

Riding the fine line between dark humor, satire, and bad taste, JESUS CHRUST rises for their second cacophonous recording. 17 fetid assaults against humanity with a garagy, homemade sound. Harsh, primitive musical turbulence to scare the masses. But fear not Christian Soldiers, although JESUS CHRUST may seem unbearably loathsome, once again all of their lyrics are lifted directly from The Good Book itself. It's a pic disc, too. (CD)
(Fudgeworthy Records, 8 Stevin Dr., Woburn, MA 01801)

JON SPENCER BLUES EXPLOSION - "Shirt Jac/Latch On"
PUSSY GALORE guy rocks out with a drivin' blues/rockabilly sound on the A-side. The flip is a bit more demented, sounding like the early DICKS meets No Wave. Comes without a sleeve but with a jukebox 'A-side/B-side' red sticker. (TY)
(In The Red Records, no address)

RECORD REVIEWS

JON WAYNE - "Texas Funeral" CD
Originally released in 1985, this drunken singer/guitarist is a legend in Texas. JON WAYNE has the potential to make it big, but he refused to sell out!!! So that makes him a punk legend. This CD comes off as a cross between HANK WILLIAMS SR. and THE HICKOIDS. Hardcore country punk! For the Texas drunks. (SM)
(Largo Records, 3058 N. Clybourn Ave., Chicago, IL 60618)

JSME V HAJZLU - "SPS" LP
Really cool, catchy, punk from Czechoslovakia. Straightforward and delivered with a certain energy and sincerity that can't be taken for granted anymore. Worth the effort it will take to find it. I'm partly guessing on the address. (KK)
(Globus International, Praha 2, Jaromirova 61, Manazer Petrruzicka Ruska 352, Dubi 1 PSC 41701, CZECHOSLOVAKIA)

JUNTESS - "You Were Free" EP
Another great Japanese HC band, this one with a twist. Although most of this is just fast, aggressive hardcore, there's weird, almost 'Iron Maiden'-ish guitar solos thrown in at times. Overall, it's great, but the solos took a couple of listens. The song 'Black Star' really made this one above average. (TM)
(MCR Co, PO Box 1313, Bath BA1 3TJ, ENGLAND)

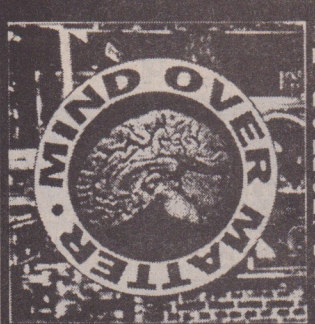
LIQUID FAMILY - "Likfam Smug" tape
Tight, D.O.A.-like punk about school, religion, age, work, etc. A good job- especiallly cool bass and powerful vocals. "Aluminum Nipple Cowbells" is a definite rocker. (KW)
(Bad Idea Records, David Kuzy, Rd. #5 Box 311A, Washington, PA 15301)

THE LURKERS - "Line in Berlin" CD
Recorded late in 1990, the songs here run the gamut, from their first single back in '77 to material from their last album. They play tight, catchy, 70's punk with poppy, singalong choruses, and manage to muster up more energy and enthusiasm than I expected from a band that's been around for thirteen years. Really good sound quality. (DS)
($15 ppd: Released Emotions, PO Box 132, Acton, London W3 8XQ, ENGLAND)

M99 - "Drunk & Alone/Can You See Me?"
Drunk rock/punk. "Drunk & Alone" is a fairly self-explanatory standard punk song, while the B side is an OK HENDRIX cover. You know the genre. (WG)
(Audio Addict, PO Box 8513, Portland, OR 97207)

MECCA NORMAL/KREVISS - split EP
MECCA NORMAL has two songs, guitar and vocals. Kinda like weird folk. Interesting tunes, kind of grating. KREVISS does a grungy mid tempo song with screeching vocals, actually kind of catchy, but very grating. (GF)
(Sub-Pop)

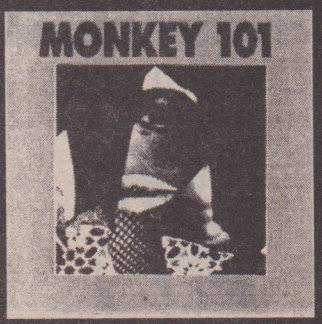
MIGHTY MIGHTY BOSSTONES - "More Noise..." LP
These guys sound like a cross between MADNESS (in the ska guitar), DEXY'S MIDNIGHT RUNNERS (the brass section), and OPERATION IVY (the sharp guitar sound). Enthusiasm doesn't quite make up for lackluster songwriting. (SS)
(Taang! Records, PO Box 51, Auburndale, MA 02166)



MIND OVER MATTER - "Soldier Unknown" EP
Fast perky hard-core from New York complete with shouted vocals and quasi-metal lead guitar. Good pounding drums urge this onward. Thoughtful words encourage us to make our own choices; don't let society (i.e. organized religion and the armed forces) control you. Tasty lyric sheet included. Harness some of this raw vigor. (BR)
(Wreckage Records, 451 W. Broadway, NY, NY 10012)

MINO-5 - "Stagnate" CD
A 5-song EP, actually 4 songs and an intro, that invokes images of GISM covering D.O.A. at twice the speed. Like the majority of Japanese hardcore bands, MINO-5 cranks full-throttle, guitar-heavy, galloping thrash...but their playing style fuses more harmony into their song structures than the average angry h.c. outfit. Short & sweet & not in the least bit stagnant. (CD)
(Takeshi Sakamoto, 3-19-19 Sengoku, Bunkyo-ku, Tokyo 112, JAPAN)

MISERY/HELLSPAWN - split EP
Beyond amazing! The sound of civilization crumbling at the seams. You could weight-train with this pup cuz it's so fuggin'...heavy! I can't write a MISERY review without using that word. HELLSPAWN is equally as tubby, but careens across the grooves at a quicker pace. So utterly excellent, it's scary! (CD)
(S.F.B. Records, 316 Oak Grove #606, LP., MN 55403)



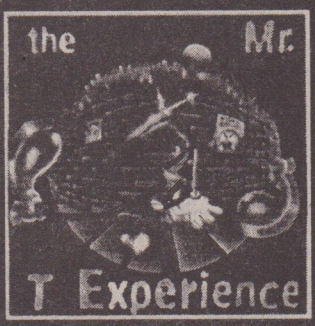
MONKEY 101- "First I Walk, Then I Run, Then I Fall" EP
Their debut was a cool art/garage/pop release with harsh guitars but here a couple of the tracks (there's five) are considerably more aggressive. The guitars are even harsher and I'd even use the p-word The songwriting is a little uneven but two of the tracks are downright brilliant (the last two in case you're checking up on me). (BD)
(Papa Popov, 200 Sumac St., Philadelphia, PA 19128)

MONO MEN - "Don't Know Yet" EP
These humans know their way around a rock song. The title cut comes from their new LP "Wrecker" and it smokes. It has that cool 60's neo-STOOGES fuzz guitar sound on it. Nice harmonies too. A smattering of NOMADS and/or CYNICS resides here. Pursue it. (BR)
(Lucky Records, 4545 5th Ave. NE, Seattle, WA 98105)

MONO MEN - "Away/Piece of Mind"
This record comes with Scat Records Quarterly #7 and I must say that it's probably the best one yet (sorry Puff Tube fans!) Excellent overall package that focuses on Estrus Records in it's 44 pages of text. Basically this is a 7" x 7" fanzine with a record inside. Since I'm totally into Estrus and Scat I find this amazing and think it's a must, 'nuff said. (ML)
(Scat Records, PO Box 141161, Cleveland, OH 44114)

MONSTERS - "Meets Betty Pages of Fright" EP
The REVILLOS come to mind on "Creature from the Black Lagoon"; their cover of ABBA's "SOS" is punky (and barely recognizable), and the third tune is an exuberant Xmas tune. (SS)
(Dionysus, PO Box 1975, Burbank, CA 91517)

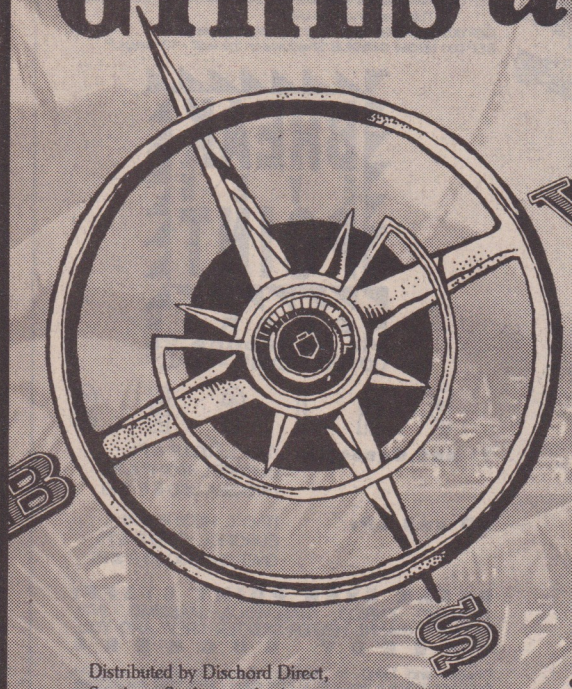
MOUSETRAP - "Superkool/Fubar"
Slightly off center pop that reminds me of a more raw TOO MUCH JOY. "Superkool" is a pretty good tune but not essential. (MC)
One Hour, 1215 Harney, Omaha, NE 68102)



MR T EXPERIENCE - "Sturn Und Bang, Live?!" EP
Like this better than the new LP, a bit more fun and peppier. Excellent live sound that evokes the RAMONES, GREEN DAY, STOOGES and L.A. power pop. Great cover, too. (TY)
(Munster Records, Apdo 18107, 28030 Madrid, SPAIN)

GIRLS *against* BOYS

NEW ALBUM ***Tropic of Scorpio***



Tropic of Scorpio
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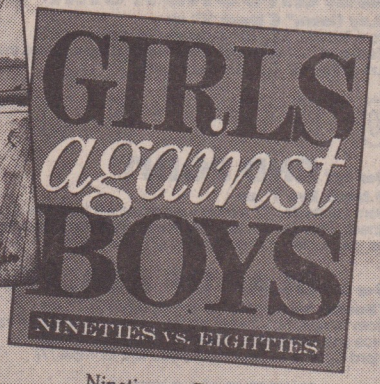

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Bep 009 GRIN - "Part of me" 7" ep
Patrick Mahoney's former band!!! After this he ended up joining UNIFORM CHOICE in LA, and now he's a member of ALLOY. This slab was recorded in 1988 featuring also drummer and bass player who went on to play in JESUS VERY and MOVING TARGETS on last European Tour. Fuckin' seminal stuff, maan!!!

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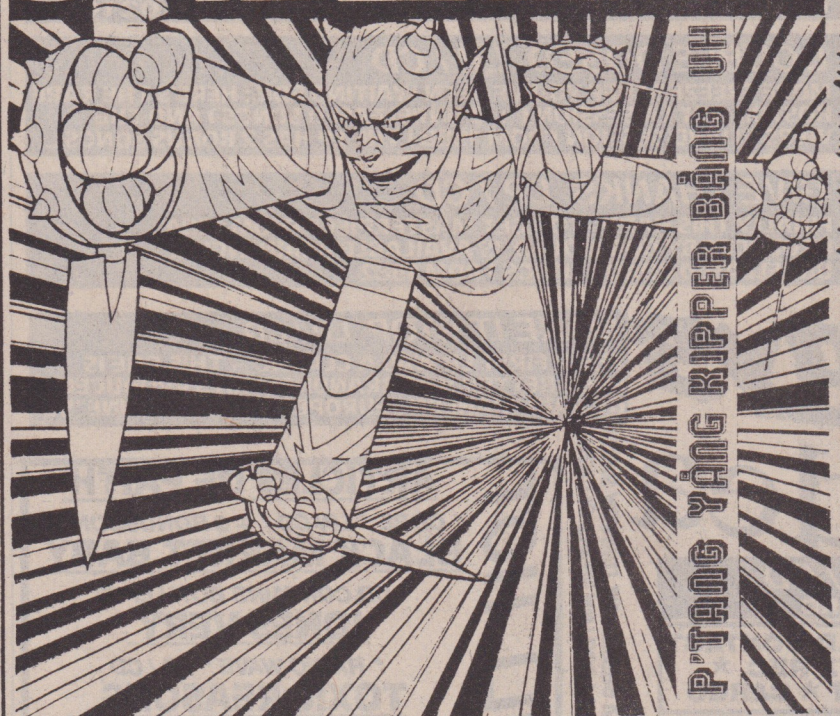

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RATTAIL GRENADIER

TOO MUCH OF A GOOD THING

CD - $10 PPD CHROME CASSETTE - $6 PPD

Wow! I never knew that metallic hardcore crossover could be so interesting! I've always admired bands that could pull off serious intelligent lyrics and sheer adolescent stupidity with equal skill. This goes beyond your typical DRI stuff by incorporating some poppy, catchy choruses and a serious groove.
D. S., MAXIMUM ROCKNROLL

This thrash/punk quartet from Indiana is awesome. They come up with some great songs, all backed by a very durable drummer, Dan Lumley. The good thing about **Too Much of a Good Thing** is that every song sounds different, and I truly mean this. RATTAIL GRENADIER rock, guitar solos in one song, grunting in the other, each song in its first listen is unpredictable. I'm sure these men will be bigger than FUGAZI! Aw, FUCK FUGAZI!
John Book, INTENSITY

sonic iguana

The second LP from Indiana's Rattail Grenadier still finds these guys treading a thin line between speedmetal and power hardcore. Lyrics alternate between blustering spoofs of hardcore machismo and serious topics like politics and the environment. Rick Harris is the new singer, with a snotty teen voice in the spirit of Zero Boys' Paul Mahern. Tons of power riffs from Flay. "Big Man" Giorgini make this sucker roar like an 18-wheeler falling off a bridge.
Jim Testa, JERSEY BEAT

Hailing from Lafayette, Indiana, Rattail Grenadier are fast, loud, funny, and political. The lyrics on this disc are thought provoking and interesting. The band plays with fierceness, energy, and conviction.
Don W. Seven, BABY SUE MUSIC REVIEW

CHILDREN OF THE CORN COMP CD - $10 PPD OPERATION IVY CD - $10 PPD
ZERO BOYS "VICIOUS CIRCLE" CD - $10 PPD GREEN DAY "KERPLUNK" CD - $10 PPD
SCREECHING WEASEL "MY BRAIN HURTS" CD - $10 PPD
F.O.N. "SAME DIFFERENCE" 7" EP - $3 PPD STRONTIUM 90 CASSETTE - $6 PPD

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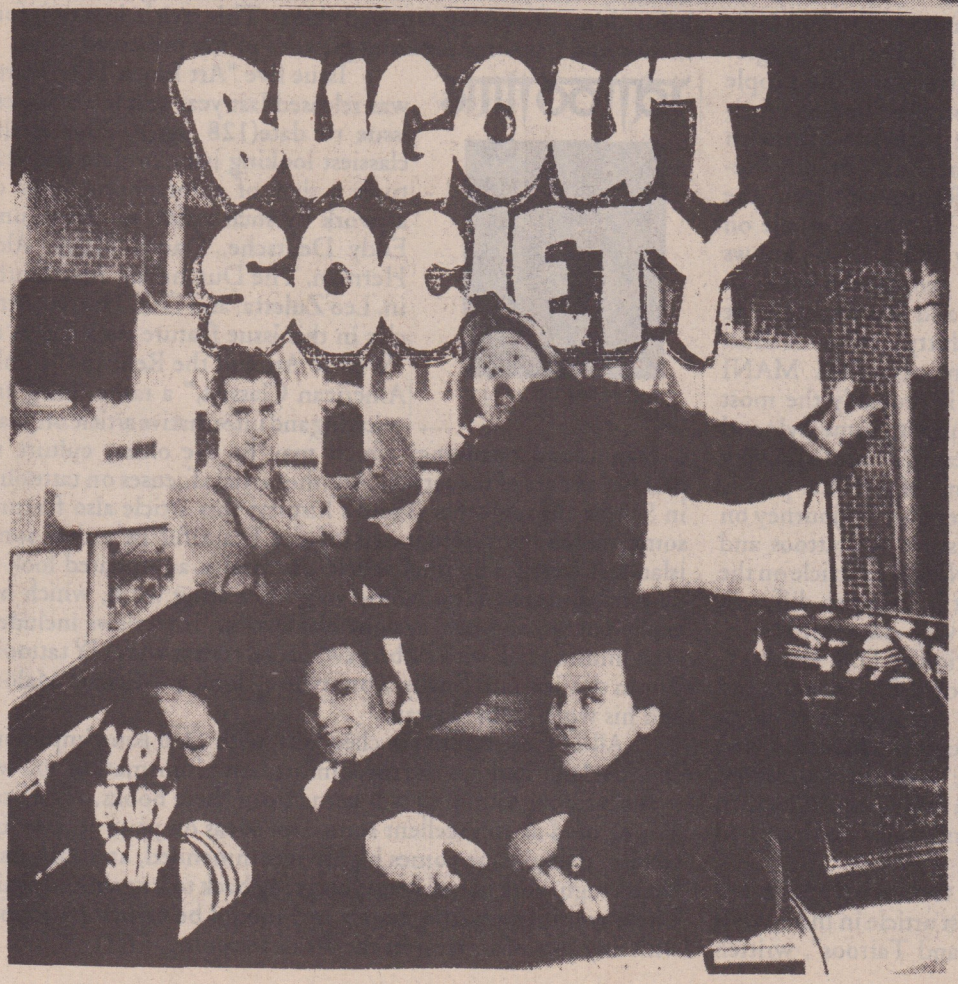

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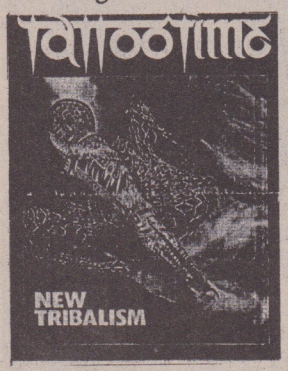
BOOK REVIEWS

Reviews by: Trent Reismith (TR), Joe Donohoe (JD)

D. E. Hardy (editor), ***Tattootime 1-New Tribalism, Tattootime 2-Tattoo Magic, Tattootime 3-Music & Sea Tattoos, Tattootime 4-Life & Death Tattoos, Tattootime 5-Art From The Heart*** **(Hardy Marks Publications, PO Box 90520, Honolulu, HI 96835)**

Let's face it kids, Ed Hardy is the King of American tattooing. With that fact stated we can dig into these books focused on the art of tattooing and its practioners. No piercing, no bikes, no greasy hairy-knuckled biker dudes, just full on tattooing.



This series started in 1982 with the New Tribalism issue, which features some serious work by such artists as Cliff Raven, Leo Zuletta, Mike Malone, Kandi Everett, Roger Ingerton and D.E. Hardy himself. Most of the artwork pictures are in black and white, but this doesn't really hurt, considering almost all the tribal work is in solid black. Articles in this issue focus on Pre-Technological tattooing; which sings the praises of the solid, bold, black tribal work of the long ago past. "Tattooed In Borneo" tells the tale of going about getting a tattoo in Borneo, which is not as easy or as boring as popping on down to Itchy & Scratchy's Tattooing on the corner. A short but informative article on the history of the Swastika is also included, along with a lot of old and quite beautiful swastika designs. Interviews in this issue include PauL Rogers, who is practically the father of the American tattoo world.

Next in the series is Tattoo Magic which focuses on just that, the "magic" behind certain tattoos and the people who wear them on their bodies. Articles in this issue focus on Christian Tattoos with some art by Freddy Negrette and Jack Rudy, both from the East L.A. area . Next is an article on "Inventive Cover Work", God knows I've seen enough people who *need* to read this article and see what can be done with their shitty tattoos. A short article on the mantra OM MANI PADME HUM is contained next. This is probably the most tattooed mantra of modern times and if done with some style and inventiveness can be a very effective and beautiful tattoo. A very informative article on the "Tattooed Charms" of the Thai people follows. This article also takes you on a step by step journey on getting a tattoo from the medium who issues the tattoos and decides what charm his client will receive. Next is an article on the dragon and what it means to different cultures. Some very classy art is contained in this section by D.E. Hardy, Y. Nakano, Greg Irons, Bob Roberts and more. Closing out this issue is an interview with the late Richard O. Tyler, the founder of the "Uranian Phalanestry, Gnostic Lyceum and Temple", which is a creative community dedicated to self realization.

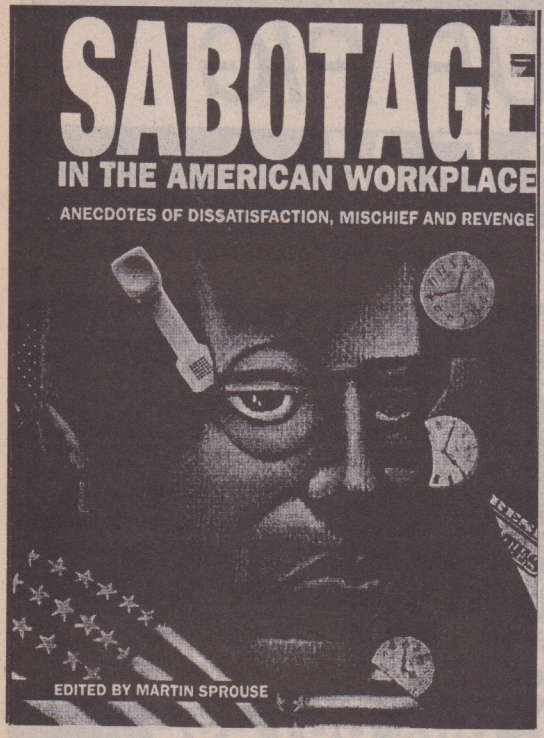
Issue Three focuses on Music and Sea Tattoos. First article in this issue is about "Sailors and Tattoos", written by Doc Webb. This article is very informative and explains what certain tattoos meant to sailors. Unfortunately, this tradition is lost in today's sailors. Also included are articles on the Rock Of Ages, Japanese Water Tattoos, Pacific Island Tattoos by Dan Thome, and a few short articles on music tattoos. The pictures are the main focus in this book with some great water tattoos by Greg Irons, and some incredible back pieces by D.E. Hardy and Y Nakano. Closing out this issue are some photos of music tattoos, mostly punk tattoos, where you can see the likes of Steve Jones, Rollins, Danzig, Doyle of the Misfits, Billy Idol, Flea, John Doe, Lydia Lunch, Mike Ness, Wattie, Colin & Jock from GBH and many more. Great pictures and some famous people, who knws, maybe that interests you.

Next, in issue Four we have Life and Death Tattoos. A pretty morbid subject if handled wrong, but luckily it's not handled in a pretty classy manner here. Articles in this issue focus on the spiral influenced tattooing of the Maori and the facial moko tattoos of their chiefs, and also how the spiral design influenced and is used by the Japanese and in the Borneo style of tattooing. Other articles focus on "Psychos & Outlaws" and scientific images of these tattooed people. Perhaps the most interesting article appearing in any Tattootime is in this issue. The article focuses on the work of Dr. Katsunari Fukashi from the Medical Pathology Mueseum of Tokyo University. Basically what Dr. Fukushi does is the same thing his father did before him, preserving tattooed skins. This article is very informative and has some amazing pictures of the preserved skins.

Issue five "Art From The Heart" was released last year and is the largest issue to date(128 pgs.) This is the classiest looking issue to date and features a slew of color photographs of artwork by such artists as Dave Lum, Eddy Deutsche, Daniel Higgs, Alex Herman, The Dutchman, Fred Corbin, Leo Zuletta, and D.E. Hardy. Articles in this issue feature such topics as "Weirdo Art and the Rebirth Of Bold American Classics," a rather long, interesting and informative article on Marquesan Island tattooing; which may be the oldest culture to practice the art of the tattoo. Another article focuses on tattooing in Samoa through that island's history; this article also features some incredible photographs of the beautiful pe'a that some islanders wear. The final article/pictorial is an updated look at new tribal tattoo ideas, some very interesting work, which has expanded beyond just straight blackwork. Interviews include a very amusing talk with Bob Shaw, An interview with NY tattooist Thom deVita, and finally a pretty long look at Michael Malone and his work from Hawaii.

All of these books are class jobs, with each issue improving over the last. Perhaps the most informative information you will ever get about tattooing will come from these books. They can also be used as an excellent source for ideas on your next or first tattoo. Every issue comes highly recommended, and each issue has enough work in it to keep you going back to it again and again. These are truly amazing books and should be owned by anyone with any sort of interest in the art of tattooing. (TR)

BOOK REVIEWS



Sprouse, Martin, *Sabotage in the American Workplace (Anecdotes of Dissatisfaction, Mischief and Revenge)*, ($12.00 ppd from: Pressure Drop Press, PO Box 460754, San Francisco, CA 94146-0760)

"I was a quiet sort of guy who kept to himself. The thing I enjoyed most was destroying important documents. Whenever I found one, I would crumple it up and flush it down the toilet. Because I was senior corpsman, I was trusted and had access to military records. I found the executive officer's health record and threw the whole thing away. He had to be re-immunized because he had no medical record. He was really pissed." So reads the account of Marine file clerk Ramiro's (fictional name) experiments with sabotage in the command bureaucracy. *Sabotage* is full of such entertaining tales of worker bad attitude and the ways in which ordinary Americans, in many different lines of wage earning, have gotten back at oppressive bosses, rude customers and systems which stack the cards against them, through not always so nice means. There are accounts from hotel clerks, doctors, mill workers and computer programmers on how, in dehumanizing or unfair situations, they have twisted the rules, thrown a bolt in the cogs or otherwise disrupted business as usual, to get anything from revenge to just a means of surviving.

The confessional or anecdotal style of Pressure Drop Publications latest offering reminds me of the sort of stuff that the University of Chicago's individual-as-institution Studs Terkel does when he interviews ordinary people in order to publish unofficial, populist versions of history, giving us the lowdown on how skinheads or Mexican field workers felt, in their own words, about the eighties for instance. What Martin Sprouse has done here is given us Studs Terkel with an attitude. A real sense of just how ghettoized almost everyone who has to work for a living has become in this society permeates the text, the byproduct of ways of thinking that see people as only numbers. The sense of helplessness that can permeate other such exposures is absent here though. This is a punk book after all, don't just take it, give it back! And how do you give it back? Desk clerk Duncan threw a salad in his boss' face and actually got some respect for it. Harvey, the mural painter, feeling his creative ideas were hampered by the commercial firm he worked for, sneaked in Nazi's and monsters in the otherwise placid mural he helped paint for the Disney Corp. (the theme was *The Great Gatsby*). Carol, the waitress, let some dishes get food poisoned so the resulting sick customers could sue her boss.

Stylistically speaking, a rich sense of black humor runs through this work, from the Egyptian poem at the very beginning to the titles of the individual chapters ("Can't get There from Here" concerns itself with transportation, "It's Business Doing Pleasure with You" is a series of raps from sex industry workers), an added quality reinforcing the sense of the need for pranks to be a force for mental liberation and the prankish nature of sabotage. Much of the deadening of spirit in work comes from the complete lack of humor of many in the managerial class and the desire of such to insure that those under them, while on the clock, have as little of what could be called pleasure as possible. Mated with the striking art of Tracy Cox this makes the read as entertaining as it is educational.

As a final recommendation I have to say this book has something in it that almost anyone who has ever had to work at a shitty job can relate to. When Martin asked me to review it I thought "Damn, too bad I never sabotaged anything when I worked for assholes" but then, after reading, I realized I had. Read and be wise. (JD)

VIDEOS

TAKE 2

Reviews by: Devon Morf (DM), Joseph Gervasi (JG)

PREMADONNA - video

Arty, boring nonsense set to a synth score and featuring poetry. Some poor schmoe provides his chest to be used as a movie screen and gets cut with a razor in the process. Oh, the price of "art"! Film #2 is about Barbie and Ken discussing bisexuality, AIDS, date rape, fucking, and Ken's lack of a cock. Funny in a dumb way. (JG)
(Merchandise Revolt, PO Box 105, Brandon, FL 33509)

ONE ARMED SLUDGEFUCK - "Halloween 1991"

This comes off as being the brainchild of a bunch of bored Floridian youth who wanted to form a band and make a movie in the same afternoon. The music comes across as a third generation mish-mash of the MENTORS and DEICIDE and the practically non-existant plot is reminiscent of an episode or World Federation Wrestling interspliced with clips from other films. It's apparent more fun was probably had in making this than I had in watching it. (DM)
(One Arm Records, 5022 Riverwood Circle, Winter Haven, FL 33884)

MIKE - video

MIKE is a 6 1/2 minute psuedo-documentary about a guy who likes to deface hand dryers in public restrooms. A kinda funny film by college students for a film class. Comes with an anti-racist commercial called RACISM: IT'S NOT PRETTY. Their teacher gave them an "A", in case you were(n't) wondering. (JG)
(Trustworthy Zine, 4030 Cypressdale Dr., Spring, TX 77388-4925)

COMB - "Drop Dead Video 1" video

A collection of videos for COMB's hardcore/grunge type songs. Some are interesting, most are boring live performances with video effects. In between songs we get to hear the band talk about the favorite bands and explain the songs. Okay quality. It says "Pay no more than $12" on the tape. $12? For a 30 min. tape? Fuck that! Go read a book! Save your money! (JG)
(PO Box 8515, Tacoma, WA 98418)

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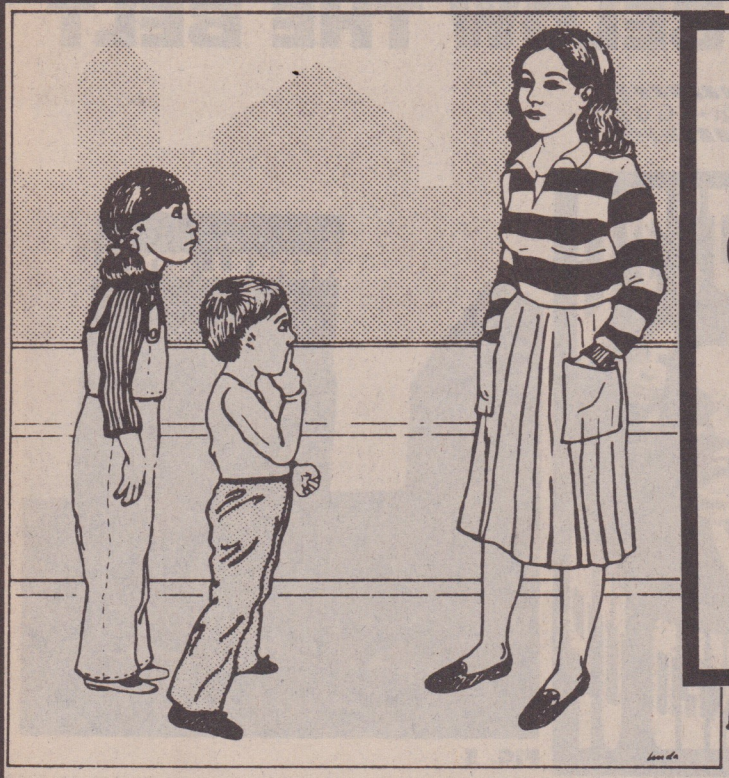

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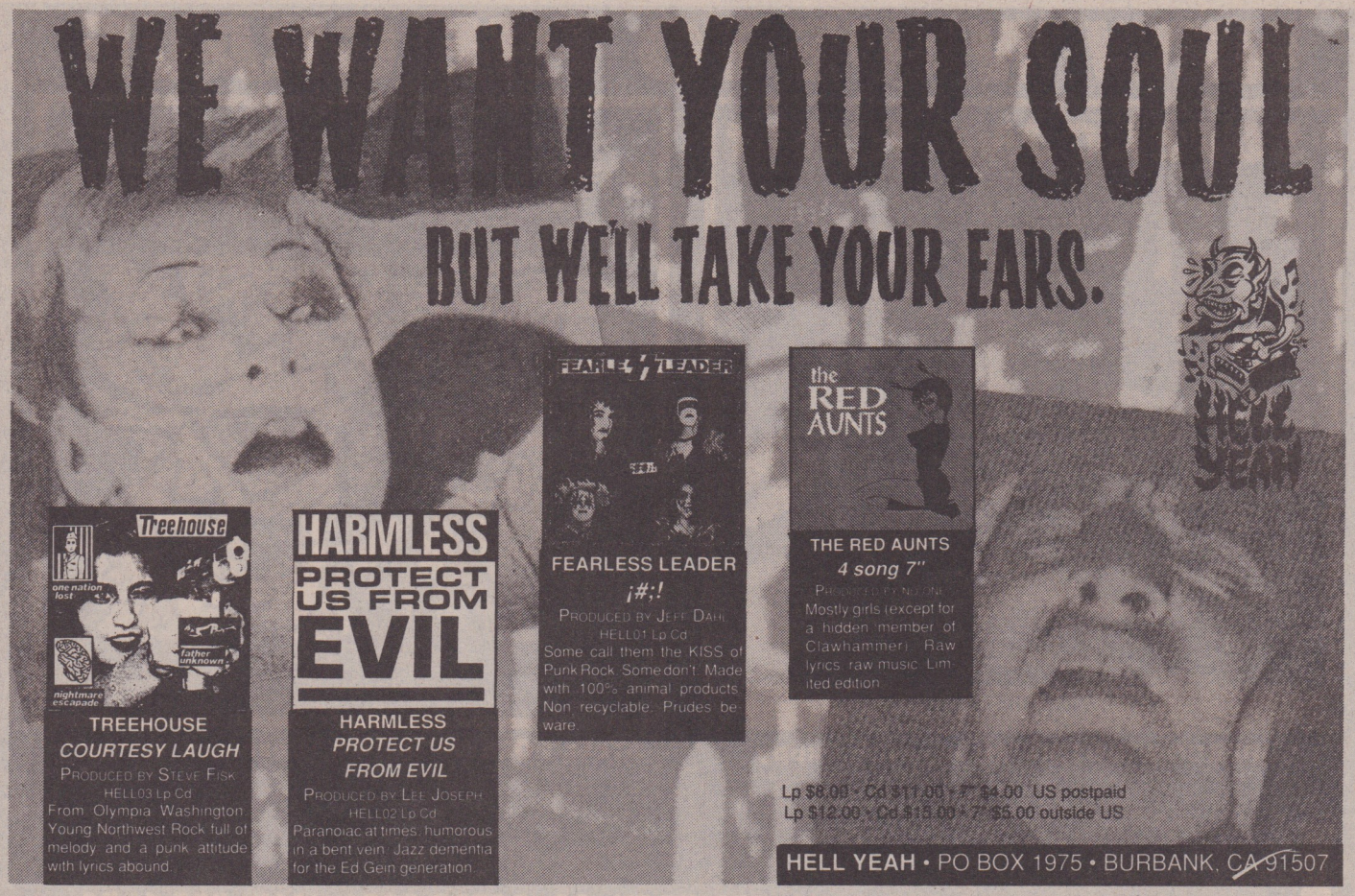
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FIG. 3

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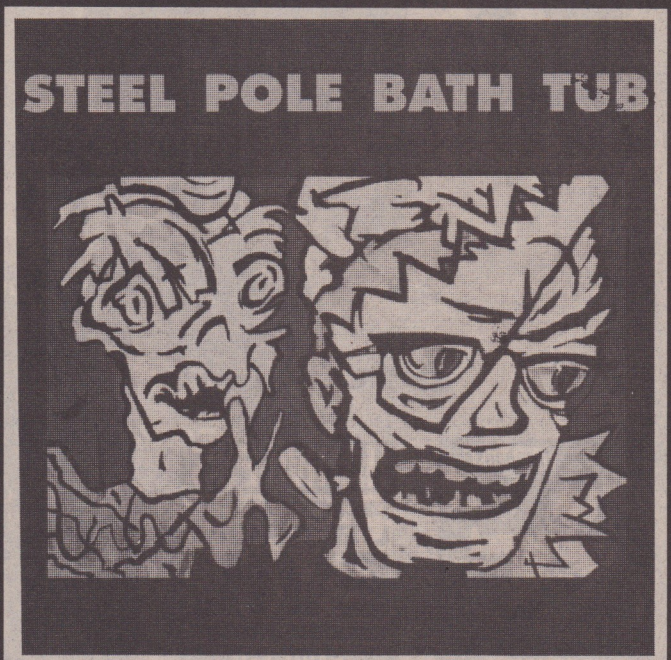

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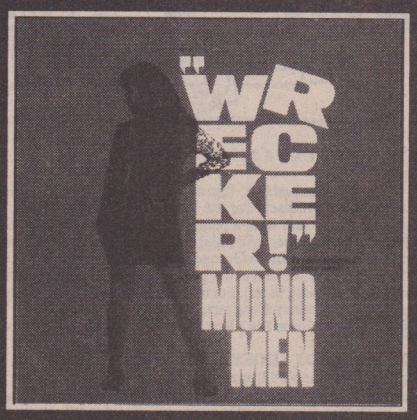

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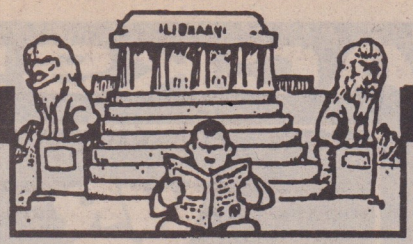

BETWEEN THE LIONS

Reviews by (JD) Joe Donohoe, (LH) Lance Hahn, (HH) Harald Hartmann, (JX) Jux, (MW) Matt Wobensmith, (KO) Katy Odell, (SB) Suzanne Bartchy, (MM) Mike Mcniel, (TM) Timojhen Mark

ANGRY THOREAUAN # 2 / 41.50
newspaper
Thanks to my unorganized box, this accidentally got buried in the pile, so I apologize profusely for the late review Tin-Ear! Well, I took it home with me and what a pleasant surprise; a well-done S. Cal anarchists punk paper with highlights on local politics, an update on the recent rioting in Orange County. Tons upon tons of zine reviews (good to see more of a personal approach that recent zines have been focusing in on). I can't wait to see what AT comes out with about the Rodney King riots. (SB)
World Wide Music Union / PO Box 2246 / Anaslime, CA 92814

ANOTHER PAIR OF SHOES #9 / $1.00 ppd
5 1/2" x 8 1/2" - copied - 32 pgs
I like this again. Its got the following things in it:a big long thing on logic in debate (techniques), essay on presidential politics, coupla cartoons,interview with Naked Aggression, illegible mail interview with Heroin, lotsa record and zine reviews, a few ads. That just about covers it. It's good stuff. (KO)
PO Box 300031 / Minneapolis, MN 55403

ARM THE SPIRIT #11 / $1.60
I think their intro basically sums this issue up: Dedicated to "new-asylum-policies being implemented across Europe", and their relevance to North America. I think this presents a rounded over-view of ideological issues involved in the question of refugees and asylum-politics, and organizing efforts of refugees, immigrants, and the autonomist left. Highly recommendable. (SB)
ATS c/o Autonome Forum / PO Box 366 / Williamstown, MA 01267

ARMED WITH ANGER #2 / $5.00 ppd
5 1/2 x 8 1/2 - copied - 28 pgs.
Comes with Nailbomb / Wartorn split (see record reviews). Art-work, interviews with Downcast, Couch Potatoes and Disaster (great band). Some political writings, zine reviews etc. Great reading while you're listing to the EP. (TM)
6 Ennerdale Rd / Bradford, West Yorks / BD2 4JE England

AS LARGE AS LIFE #3 / 50 cents ppd.
6 x 8 - xerox - 28 pp. - English
Cramped little zine with tiny handwriting, dot-matrix printing, and border scribbles from Winnipeg. 12 Eyes, Sandfly Fever, argu-ments about anarchy, reviews, profound thoughts, anti-alcohol rants, more... (EW)
22-1680 St Mary's Rd / Winnipeg, Manitoba R2M-IC9 / Canada

BALANCE OF POWER #1 / two stamps.
5 1/2 x 8 1/2 - copied - 20pgs
This is a zine with some very informative and interesting data on the history of world drug use and abuse. While I found much of it useful, it was tainted by the sort of puritanism which has been creeping like a cancer through the alternative society for a while now (no doubt as a reaction to some people's excessive chemical based escapism). A good read over all though. (JD)
These smart punx forgot to send us their address.

BABY SUE #3 / $1.50ppd.
5 1/2 x 8 1/2 - newsprint - 20pgs
Wunderful, wunderful as the late Lawrence Welk might have said. Baby Sue is a zine that, while well done, doesn't take itself seriously at all and is actually funny! Part of the reason this is so is the editors are not afraid to offend people. Among the content can be found a guide on how to have fun while torturing animals, wacked environ-mental safety guides (spread garbage around) and a Dennis (Stick-boy) Warden interview. (JD)
POB 1111 / Decatur, GA 30031-1111

BAPHOMET #6/7 / $3.00 ppd.
8 1/2 x 11 - offset - 44 pgs.
First and foremost, this zine deals with a mixture of the grind,/ death/metal scene (although they make it quite clear they only cover bands that they like, no matter what musical genre they be from). This does stray from the typical music zine format to have an interview with an underground Chilean actor (good stuff), as well as an inordinate amount of zine and record reviews. May be a bit steep for the price though... (SB)
Marina Leceese / PO Box 5531, Grand Central Sta./NY, NY 10163

BIRTH OF A HOOLIGAN #2 / $3.00 ppd
5 1/2 x 8 1/2 - copied - 36 pgs.
Strange in that they seem to be reprinting band bios instead of interviews - from the likes of Killing Time (UK), Malarians, Blitz, Toots Hibbert, Corrupted Ideals, Bob Marley, and Sham 69. But there's also an interview with Special Beat, a Trojans tour diary, cassette, zine and record reviews. The layout is quite clean, which makes for easy reading. Interesting without being really ground-breaking. I liked the diversity of artists covered, even though it did end up reading like record company hype. (TM)
PO Box 264 / Riverdale, MD 20737

BUTT UGLY #7 / 3 stamps
8 1/2 x 11 - copied - 20 pgs.
I'm really getting to like this zine. No pretenses here. High quality interview with Kent McClard, the editor's diary, reviews, and assorted tidbits, all executed with style. And, no, I'm not done reading it yet, so figure out the rest for yourself. (MW)
Cory / 1461 S. West Ave.#8 / Waukesha, WI 53186

BLAH, BLAH, BLAH #2 / $2 ppd.
8 1/2 x 11 - printed - 32 pgs.
Well, this isn't really my scene so I'm probably not the best one to judge. I'm sure the folks that do this zine are very passionate people (this is certainly an issue oriented zine). But these interviews aren't exactly what I would call penetrating. Features Downcast, Mighty Mighty Bosstones, Outface and more. Still, a lot of heart in this. (LH)
PO Box 7044 / Hollywood, FL 33081

BLITZAVISA SMORSYRA #13 / $4.00 ppd
11 x 17 - newsprint - 24 pgs.
It's the 10th Anniversary issue from this famous Norwegian squat. I can't read it - but judging a book by it's cover, it's quite impressive. Articles on pigs, Anti-fascist actions, a 'Wanted: Dead - Nazi' scorecard (to check off after they're 'fixed' - with full face photos for identity confirmation), the 500th Anniversary of Colum-bus, and more. Congradulations! (TM)
Pilestredet 30c / N-0164 Oslo / Norway

BLUE RYDER #8 / $2.75 ppd.
8 1/2 x 11 - offset - 53pgs
Well I grabbed the 'ol Blue again, couldn't resist, being the info. junkie that I am, and well I wasn't disappointed. I'll let somebody else have it next month. This offering bears fruit. Not being jaundiced or jaded, nor apathetic (important distinction) the editors have compiled stimulating and conflicting articles derived from alternative media from all sides of the political (as well as artistic and social) spectrums. There's a nationalistic, right wing feature on the criminality of George Bush's repeated violations of the Consti-tution, a Maoist, left wing feature on revolution in Peru and a Situationist feature on the replacement of reality by The Spectacle. All this and Ace Backwards. Very well rounded zine. (JD)
POB 587 / Orlean, NY 14760

BLUNT #1 / $0.29 stamp
8 1/2 x 11 - offset - 16 pgs.
The main purpose of this zine is to unite the Idaho scene. It sounds like the scene is thriving there, in Boise at least, thanks to the folks who work at Club 911, and the Crazy Horse - two all ages clubs in Boise. Besides the usual record reviews, live show reviews, and interviews, they'd like to expand to cover your part of Idaho, so contact them! (SB)
Zentrum Productions / PO Box 1963 / Boise, ID 83701-1963

BORN AGAIN BOWLING NEWS Vol 3 No 1 / $4 ppd.
8 1/2 x 11 - printed -32 pgs.
Self Described as "Creative writing journal for Deviant Bowlers of America". Can't argue with that - extremely strange fiction, usually with underlying bowling association. Interview with the Bad Brains puts them in a totally different light - I've never known about their bowling fixation. Strange is the word here. (TM)
PO Box 7205 / Minneapolis, MN 55407

BREAKFAST WITH EARL #10 / Free w/ SASE
5 1/2 x 8 1/2 - copied - 6 pgs.
Interviews with Zombie Terrorist, editorials on school, a guest colum with 'Brenticus' which is entertaining despite being point-less, zine / record reviews. Worth a lot more than the SASE it would take to get it. (TM)
PO Box 610112 / Redwood City, CA 94061

BUNDLE OF STICKS #5 / $3.00 ppd.
8 1/2 x 11 - offset - 44 pgs.
This is the "whatever it is you want most is exactly what you're *not* going to get" issue, where editor Teg does away with the popular sections and concentrates on the unexpected. Included is the real lowdown on that Spew thing in LA (told you so), a lengthy interview with Larry-Bob of *Holy Titclamps*, a love story, and a severely twisted story that I just cannot explain in print cause I don't know how. If you're expecting me to harp on this and tell you how much I like it, well then I'm not gonna. You should know by now if it's your thing. So there. (MW)
54 South 9th St., Suite 132 / Minneapolis, MN 55402

BUZZ KILL #3 / SASE
5 1/2" x 6" - copied - 12 pgs
This is just so little and cute and mean-spiritedas all hell. I bet Jeff Bale would really like this a lot, because it's got a lousy attitude and a lengthy essay on the attributes of Twisted Sister. I couldn't bring myself to really read that, but I did enjoy the run-down of an evening watching MTV's "120 Minutes", which was summed up as being "Hee-Haw for pretentious suburbanite teens." If you're tired of politics, you need this. (KO)
PO Box 43950 / Phoenix, AZ 85080

CELTIC PAMPLEMOUSSE #4 / $1 ppd.
4 x 6 - offset - 24 pgs - English
This is what's called a "perzine", or personal zine, where the editor just publishes stuff that interests him/her but doesn't necessarily have any "theme" to tie it all together—kinda like life. Anyway, we have some collegiate philosophical musings, some fairly depress-ing fiction, reviews of other equally obscure zines, and thoughtful letters. Reading this feels more like meeting a new person than reading a new zine. (EW)
Lickspittle Ventures / 66 Greyhound Dr / Willowdale Ont / M21K3 / Canada

CUTTHROAT not numbered / $1.34ppd.
8 1/2 x 11 - copied - 22pgs.
Basic punk fanzine with an interview with Sam Black Church. Also included are zine reviews, record reviews and a thought towards the necessary evil of the police. Lot's of grisly, badly xeroxed, photos of murder, suicide and general violent death victims to be found throughout. (JD)
3201-B S. Port Royale / Ft. Lauderdale, FL 33308

DACHAU #7 / $.50 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
It says on the first page that this is the new and improved (i.e. longer) issue and...well, there's a piece about posers, a small dab about COC, lots of Oklahoma punk pictures and small band blurbs. A cool OKC scene report, too. (JX)
PO Box 5663 / Norman OK 73070

DAGGER #14 / $2.00 ppd
8 1/2 x 11 - copied - 40 pgs.
Interviews with Drunk Tank, a Nick Drake Biography, a huge number of reviews (Lp, live, zine, singles), and a fun cop of the Pulse magazine "Desert Island Discs" thing (where people list the 12 or whatever records they would bring if trapped on Desert Island). Entertaining. (TM)
PO Box 460 / Somers Point, NJ 08244

DARKSIDE #2?/ $1.00ppd?
8 1/2" x 11" - copied - 20pgs
Not much to say about this because there's not much to it. Two band interviews (Downcast and Shovel), some reviews, some advice on how to set up a show, and several pieces on rape that range from essay to fiction to poetry. I don't know why rape seems to be the topic of about half the material in here, but it's the only element that I found interesting. (KO)
8215 Shelbyville Rd. / Louisville, KY 40222

DREGS#5 / $3.00 ppd
8 1/2" x 11" - printed - 36 pgs
This is a very slick publication, but it doesn't make me sick, becuase it's full of fun stuff. There's a good column by Mykle Board that I'm pretty sure hasn't already been in MRR, cute photo love story, an article on hitchhiking, and other groovy stuff. The music stuff ranges from punk to mainstream to alternative with articles or features on Babes in Toyland, Silverfish, Scorpeo Rising, and Discharge, as well as tons of reviews. There's a pretty good "passionate pen pals" page of classifieds, too.(KO)
PO Box 110 / Liverpool / L69 8DP England

DROWNING ARK JOURNAL #1 / $1.50 ppd.
5 1/2 x 8 1/2 - copied - 16 pgs.
Nice little compact zine. Not the most original political zine, but these old topics (war, vegetarianism, homelessness, etc) are made new with these writers personality and opinions. Not too cohesive, but a pretty good read all the same. (LH)
PO Box 720695 / San Diego, CA 92172

DYSGENIC#1 / $2.00 ppd
5 1/2" x 8 1/2" - copied - 32 pgs
This is the first straight - edge zine I've seen yet that didn't have a lot of pictures of bald jocks. In fact, except for the ads and the fact that the editor states his theory of straight - edge, you probably wouldn't even notice. There are some band interviews that I couldn't bring myself to read - Crumble, Twisted Cry for help, and Dogs With Jobs. I did, however, find the mail interview with John Trubee interesting. I'm not sure what he does, but he's certainly controversial.(KO)
52 Ravine Park Cres. / West Hll, Ont. M1C 2M4 / Canada

EARTH WAR/HARDLINE #1 / $1.00ppd.
5 1/2 x 8 1/2 - copied - 52pgs.
Fifty two pages of wonder! I haven't come across so many pages of delightfully flawed logic since my departure from the hippy college I spent 3 years of my life in. Many PC people have it in for Hardline because of their outspoken anti-gay and anti-abortion views but a libertarian such as myself has many more reasons to find fault with these dudes. For one thing their narrow and limited perception of what "nature" is supposed to be and how people are supposed to live in it I think is more based on false Roussean constructs than actual experience in the wild, they seem to think that predation is a product of capitalism and as Mark Twain observed, a century ago, the animals murder each other too, without economic incentives. According to Hardline if you don't take in chemical substances, have an abortion, are gay or eat meat we'll live in ecotopia because this is how they see tribal societies as having lived, you know *hunting* and gathering societies like those of the Native Americans. These brats need to do more homework.(JD)
Indianapolis Hardline / POB 17681 Indianapolis, IN 46217

EBB! JUNIOR #3 / $3.00ppd.
5 1/2 x 8 1/2 - newsprint (glossy cover) - 80pgs.
Ebb! comes out annually, justifying the expensive format, and I have to say that it's more interesting than a good chunk of the stuff we get and in fact was so good that it only took me one sitting to read its length. It has a lot of the same stuff as your generic fanzine but what makes it different is the perspective and humor of Paul Keller who puts it out. The comic reviews, gig descriptions and editorials come off very fresh. (JD)
Paul Keller / POB 397 / Skokie, IL 60076-0397

FANZINE REVIEWS

FANZINE CULTURE / $3.00 ppd.
5 1/2 x 8 1/2 - copied - glossy cover - 36 pgs.
A one-time project, aimed at discussing the existence of fanzines. There are submissions from many punk zines and publishers, including Hippycore, Factsheet Five, Profane Existence, and that chick magnet himself, Martin Sprouse. Some good discourse all around on the whys and hows of the underground zine world. (MW)
Flower Pot Press c/o AK Distro / 3 Balmoral Place / Stirling FK8 2RD / Scotland

FLEX #8 / $3.00ppd
8 x 11 1/2 - offset - 56pgs - German
A zine from Vienna that covers all bases of punk. Interviews with Cold World, Pirates and Articles of Faith. Info on Black Muslims in the US, punks in Asia, tattoos, plus plenty of record reviews, zine reviews and contact addresses. Flex also reports about the planned, "Walk Across America" in conjunction with Native American Rights & Columbus' 500 year anniversary of landing in the new world.(HH)
Sacro Egoismo Rec / c/o Tiberiju / Schelleingasse 39/24 / A-1040 Wien / Austria

FREEDOM OF EXPRESSION #16 / 2 stamps
8 1/2 x 11 - newsprint - 16 pgs.
I really like zines like this. Well-done, to-the-point, covering the local scene. Interviews with Alice Donut, Rotgut, and the Original Sins. No filler, no fluff, just outright zineage. If you want to find out what's going down in Lehigh Valley, Pennsylvania, read this. Who could ask for anything more? (MW)
Frank / 145 S. Chestnut St. #5 / Bath, PA 18014

FUCKTOOTH #3 / $1 ppd
5 1/2 x 8 1/2 - copied - 16 pgs.
I don't think I've ever seen a zine come out so strongly supportive of bisexuality. An issue zine (in some ways) that's 80% interesting written with anger, personality, insight & 20% Paul Weinman, who I'm not into but is getting a bit more interesting. Cool cover. (LH)
1298 Som Center 130 / Mayfield Hts, OH 44124

FULL CUP #3 / $1.00 + stamp
5 1/2" x 81/2" - copied - 24 pgs
This is a comic. The theme is coffee, our hero is Full Cup Fred. He is a caffeine addict who encounters various adventures. The art fluctuates between really good and somewhat crude. The stories themselves failed to amuse me, except for the one about the AA meeting. (KO)
RD9 Box 95 / Bridgeton, NJ 08302

GRAMOPHONE GRAMMATIQUE #1 / $.58ppd
5 1/2 x 8 1/2 - copied - 28pgs
Pretty name, dumb central thesis. The editor makes a pledge to try to "destroy the false information age around us." It would have been wiser to maybe say "destroy what is false in the information age" as fanzines are a part of this age, oh well, not my zine. Some good stuff though, like the diagrams of screwy inventions and the review of Semiotext(e). (JD)
Andrew Pollock / POB 728 / Hampshire College / Amherst, MA 01002

HYACINTH #15 / $4.00ppd
8 x 11 1/2 - offset - 88pgs - French
This is an information packed zine, well layed-out with mostly interviews; Big Drill Car, FudgeTunnel, Smashing Pumpkins and Smashing Orange, Honeymoon Killers and Teenage Fan Club. Plus in depth record reviews and scene reports. (HH)
Hyacinth / 11 Rue Dupont De L'eure / 75020 Paris / France

IMPULSE #8 / $1 plus 2 stamps
8 1/2 x 11 - copied - 38 pgs.
Fuckin anarchy and shit. Thick zine with lots to say about human issues, government, and such. Also, a hefty essay on justice in an anarchist society that looked good, but was too long for me to read fully. And, more comments on youth lib, voting, and the drug war. I especially liked the goofy pages towards the back, detailing the actions and plans of the Goof Liberation Front. Confused? Well, don't be. Give it a try. (MW)
Jon George / Route 1 / Red Wing, MN 55066

INDUSTRIAL NATION #4 / $2.00 ppd.
5 1/2 x 8 1/2 - offset - glossy cover - 64 pgs.
Gosh, it's like a really slick little zine with excellent layouts. They cover a genre of music that they call "industrial". Now, I could argue with them that this techno-death-dance-disco isn't industrial music, but I won't, because my knowledge of it is minimal. What I will say is that I thought that, by nature, industrial music was sort of anti-music. But now, you can actually dance to it? I dunno. For fans of WaxTrax stuff, this is a well-done zine worth your time. The rest of you will probably ignore it. (MW)
114 1/2 E. College, Suite 16 / Iowa City, IA 52240

JOE PRESTONS LEGS #1 / $.50 ppd.
5 1/2 x 8 1/2 - copied - 12 pgs.
OK, here's the scoop: Joe Preston joined the Melvins, but this zine's not really about the Melvins, it's about when things you want (you know dreams) actually happen. Get it? Well, the zine does much better at explaining this then me. It also goes on about ape aesthetics, life experiences and other strange happenings. It's good, but too short. (JX)
1321 88th SE / Olympia WA 98501

KICK IT OVER #28 / $3.00 ppd.
8 1/2 x 11 - newsprint - 48 pgs.
Aother well-done political mag. Anarchist writing on the Native American struggle, male violence, the death penalty, and tons of other stuff. Quite a lengthy read, and definitely worth it for punks in-the-know. A bit dry overall, but the @ punks really dig this shit. Try it. (MW)
PO Box 5811 / Station A / Toronto, Ont M5W 1P2 / Canada

Non Review Zines

ANOTHER GREEK FANZINE #300(?) / $3.60ppd.
Looks pretty good but I don't know what it is called as I don't read Greek. Articles on Lydia Lunch, the Swans and Robert S. Howard.
Bill Pavlides / 17 Pindou St. / 13231 Athens / Greece

BABELOGUE #2 / .29ppd.
Bunch of borrowed art and quotes plus some poetry and a crossword puzzle.
518 North Belmont Ave., #6 / Richmond, VA

DESTROY REALITY #5 / $.58ppd.
Assembled together newspaper clippings with some poetry and commentary.
Chris Sigdell / Frieburgerstr. 7 / CH-4057 / Switzerland

FIVE ON EIGHT #16 / $.58ppd.
Reviews of very vile exploitation vids and long handwritten opinions in the time honored dumb punk sytle.
1236 Burnham Dr. / San Jose, CA 95132

JOURNAL OF FREE THINKING #30 / Free with postage.
Some good Ace Backwards style comics by Puck and JVNL LXV, commenting on society and what not. Tar and Helmet interviews.
POB 123703 / Fort Worth, TX 76121

INSPIRED RAMBLINGS #1 / $.75ppd.
Unispired ramblings. Just kidding. Some good stuff and philosophizing.
I. Ramble / 1267 Farmstead / Hacienda Hgts., CA 91745

MEAT #1 / $.29ppd.
Pitcures of people having brain surgery and the malformed.
POB 3458 / Berkeley, CA 94703

MICHIGAN ALTERNATIVE CLUB TOUR GUIDE #1 / $1.00ppd.
City by city listing of all clubs that will book punk bands or whatever as well as record stores, labels ect. Like *Book Your Own* only just in Michigan.
Underground Productions / POB 214471 / Auburn Hills, MI 48321

NO SANCTUARY #7 / $2.00ppd.(air) $3.00ppd.(ground)
Euro-anarchist zine with political essays, record reviews and comics. In English.
Resistance Prod. / POB 426 / 8026 Zurich / Switzerland

NOT ME #1 / $1.00ood.
Painful looking zine with comics and interviews.
508 N. Pennsylvania Avè. / Greensburg, PA 15601

PSHAW no # / $.29ppd.
Opinions, poetry and the like.
POB 2382 / Janesville, WI 53547

RUFF TIMES #1 / $.29ppd.
Advice on how to beat up cops, confession by the editor and a funny comic.
Matt / POB 1146 / Grass Valley, CA 95945

SANITY SUX #15 / $1.29ppd.
Part music reviews and part diary with a fair deal of opinion about society included therein.
Kim Martin / 3754 Kimberly Dr. / Gainesville, GA 30506

SPONGE ON THE BRAIN #2(?) / $1.50ppd.
Columns and band interviews. This issue features Batz Without Flesh and Comb.
Sponge on the Brain / 102 Fennec Dr. / Landenberg, PA 19350

SUCKERS #11 / $.58ppd.
G.G. Allin explains why he thinks murder is important in society.
Chris Laurence / 1404 Leader Dr. / Killeen, TX 76542

TOAST #2 / Donate.
Anarchist zine with rants and borrowed material dealing with anarchistic themes.
Patrick Burke / 449 Haviland Cres / Sakatoon, Sask 57L-5B3 / Canada

TRADE CONTACT #1 / $1.00ppd.
Listing for obscure audio and video dealers and collectors to get in touch with one another.
Back Room Productions / 18 Rhonda Ave / Willetton, WA 6155 / Austrailia.

VICIOUS INTERFERENCE #1 / $1.00ppd.
Hellnation interview and poetry. This zine tapes a pen to the cover so you will write them back.
M. Castro / A. 4-5 FA / Ft. Riley, KS 66442

WITNESS #2 / two stamps (says "free")
Bad poetry with news clippings.
Bob / POB 4014 / San Diego, CA 92164-4014

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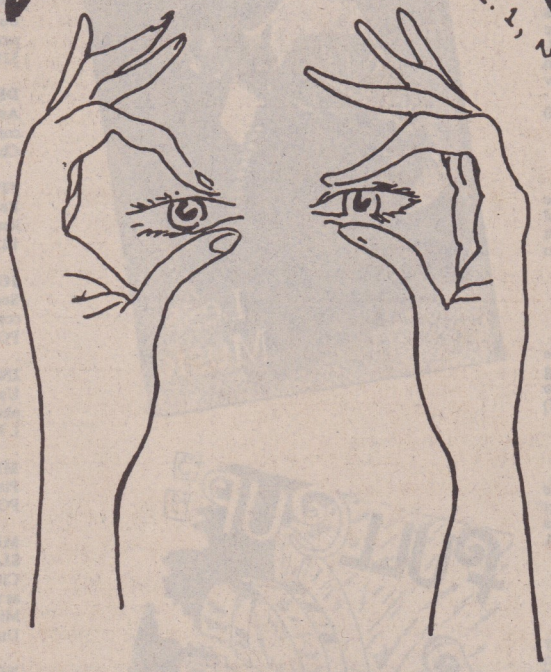

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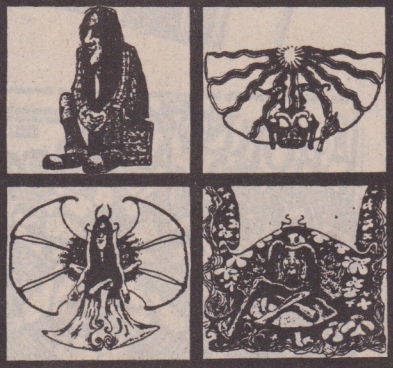

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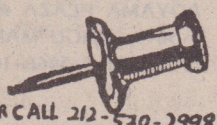

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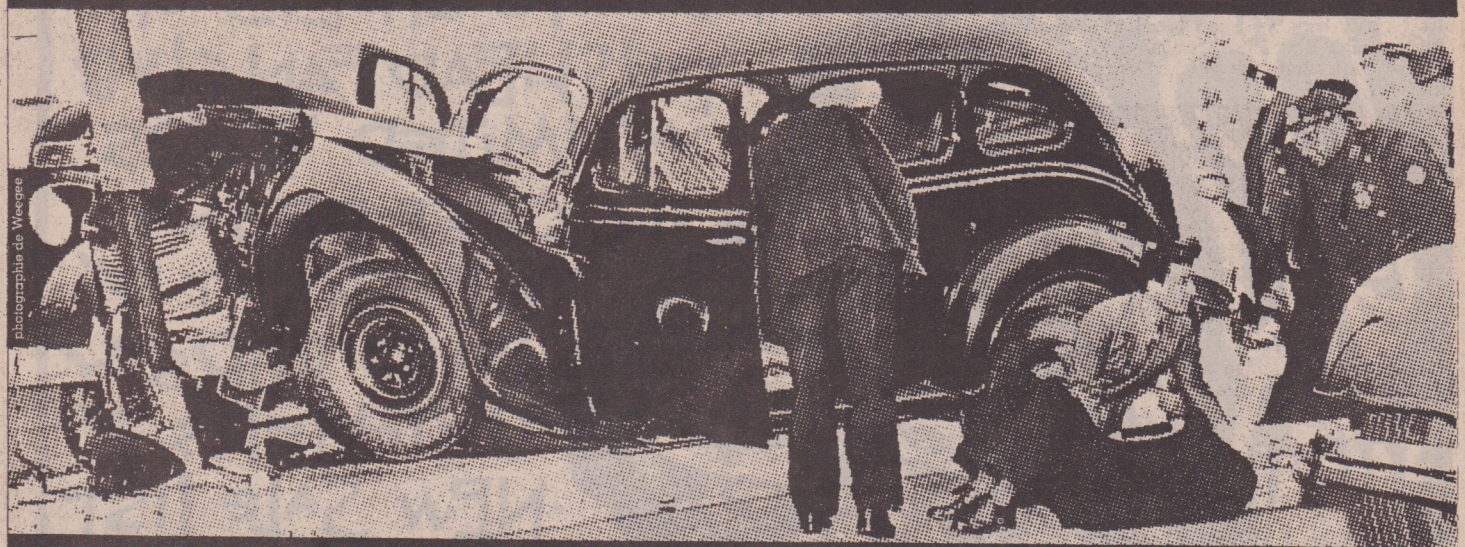

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LOVE AND TERROR is compiling a list of industry contacts throughout the US and remaining world. The list will be used mainly for promotional use. those who wish to help are encouraged to contribute information on record labels, clubs, magazines, that review albums and demos, also any contacts that you feel will be useful. The list will be available worldwide to those interested in having the necessary contacts with the many resources available throughout the music industry. Please contribute to: Love and Terror, PO Box 25913, Alexandria, VA 22313.

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S/M GRAPHICS plan on doing a free zine of ads and contacts only. For those folks in the underground to get involved easier. Bands, zines, film makers, tape traders, send us your as exactly how you want it reprinted and get the word out there to others. Write us: S.M Graphics, PO Box 10701, Bradenton, FL 34282-0701.

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TATTOOS! Itchin" For Ink - the Tattoo Guide. A quarterly magazine specializing in tattoos with features on other body modifications. sample copy $2.50. Four issue subscription - $10 US, $12 Canada, $18 International. All prices are US currency. Send check or money orders payable to Deanna Shurb. Itchin' Ink, PO Box 50682, Minneapolis, MN 55405.

VAMPIRE T-SHIRTS send SASE to Stone Angel, P.O. Box 66437, Portland, OR 97296 - 6437.

WEIRDOS! Found a few unplayed copies of "Message From The Underworld" LP live at the Whiskey, 1977. $15 ppd. or will consider trades— send list. C. Munzke, 2604 Central St. #B3, Evanston, IL 60201

IN A BAND? Got a record, CD or tape? Send it to "440 Six Pack show" For raio air play. Or just drop a line for info. We need to fill the mail box, please help! "440 Six Pack" C/O CKWR Raiod 56 regena St. North Waterloo Ontario Canada.

I WANT TO SEE YOUR BUTT! Especially if it's extra large, hairy, scarred tattooed or just weird. I'm going to make a book. Anoniminity ok if you want. All butts will be used, contributers get free copy top 5 get prize! send photos to: Karen McGill ,1211 Mill St., Eugene, OR 97401.

AUCTION: Feederz "Jesus"(autographed); Melvins "Oven/Revulsion" 7"(pink, 1 of 200 w/ paper dolls); Estrus Half Rack (color); Fugazi Sub Pop 7"; Partisans debut LP; Bad Religion "How Could Hell..."; Neeros "Conquest"LP; Adicts "Song of Praise" LP (yellow); Big Boys "Fun Fun Fun" 12". Bid high on the first two, or someone else will. Bidding ends two months after this ad runs. T. G. Stansberry/1204 Poplar St./Missoula, MT 59802.

AUSTRALIANS! FREE SHIT! I'm comming to northern Oz in 6 months and would like contacts/information. Anybody-send stamps or money for postage and I'll send you lots of cool crap thats off my desk. Flyers/stickers/ porn pics/etc! $0.65 EP's!!! Johnno, P.O. Box 134, Waynesville, MO, 65583.

FUCKIN' LOOKING FOR!!! Paradise Lost demos 1 and 2, Pathological Records Compilation 10" (featuring Carcass, Coil, God, Godflesh, Napalm Death, Stretchheads, & Terminal Cheesecake). Also any Penance, Revelation, or Cathedral 7"s or demos. Write to: Jack, 54 Corona Dr., Waterbury, CT 06708.

HELP THE HOMELESS: Non-profit, eleven songs to benefit the needy. Justified Cause, Sewn-up Eyes, Lost Karma, CokedtotheGills, CRI, Beyond Description, and bonus song(s). Proceeds divided between Habitat For Humanity, CVA Food Bank, & Daily Planet Shelter. $6 cash or money order, $8 world (cash only). Jon, 128 Chasnell Rd., Richmond, VA 23236. SASE & 25¢ for payment records.

HORROR: Signed/Ltd. Edition books by Barker, Cambell, Straub, Lumbley, more. Some cheap, some not. Also, vinyl list of Misfits, Venom, GBH, DK's/gothic stuff. Send a stamp for either list or call: (407) 281-7442. Ethan Walker, 11828 Alafaya Woods Court, Orlando, FL 32826

SET SALE: All records are M-/M- unless otherwise stated. $3 postage on any size order. Bastards "Loser" crimson wax $42; God Bullies Mad Queen 7" $45; Halo "Circling" (VG+/ M-) $45, "Winged" $35; Tad "Daisy" gold wax (70 pressed) $120; Dope, Guns #2 blk/gold $45; Dope, Guns #6 red wax $25; Soundgarden "Room" purple $42; Sonic Youth "Walls Have Ears" dbl LP $70; Big Black T&G interview LP $22; Die Kreuzen s/t 12" red wax $22. Jay Tiffee, 713 W. 23rd St., Merced, CA 95340.

IRRITATING!! Worthless. Painful. These are just a few of the musical styles that Wheelchair Full of Old Men Records and Tapes has become famous for. The catalog of wheelchair releases stands at 78 and is ever increasing. To catch a glimpse at the vast array of slime we have, send an SASE to Post Office Box 2143, Stow, OH 44224.

RANTS! Looking for one page, ready to copy, coherent rants, any to pic (PC or unPC) for a new zine. Joseph A. Gervasi, 142 Frankford Ave., Blackwood, NJ 08012.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX- CASH ONLY!!!

EVER THINK? Yeah, me too. Need people so badly? Then you push them away. Treat people worse than you treat yourself, or could that be possible. It's like something shifts inside you. It's beyond control. As you take hold of a new direction, you lose the security you had before. And reach for...nothing. Rodan, 5304 Avenue F, Austin, TX 78751.

GENIUSES OF LOVE, green-haired goddess-poets of the gray lagoon: I need your screams, rantings, delusions of grandeur. Punk/goth man still searching for a soul mate: Rodney, 213 W. Montclair #2-C, Springfield, MO 65807

ROLLINS BAND wanted. Video of show at Airport Music Hall, Allentown, PA, 3/11/90. I saw people video taping so if you want to trade or I'll buy a copy. Let me know: J. Altieri, 8201 Henry Avenue Apartment E-23, Philadelphia, PA 19128.

FOR SALE: UNNATURAL AXE 7" "Three Cord Rock/ Tonight We Fight" $10 ppd. Legendary Boston band. Skrewdriver poster "All Screwed Up" promo poster (from pre-neo 1st LP) with nice shot of original band in 1977 - rare $10 ppd. tubed. Some records available. Victims "Real Wild Child" (ex-Plan 9 label band) sealed LP bids. Send S.A.S.E. to D. Giovanni, PO Box 46881, Mt. Clemens, MI 48046. Cash or M.O.s only.

THE FLEM/DHAGGA chronicles have begun- a series of albums (cassette only) documenting the most important events to come. Help us help you or your race will perish. Contact Green Flem, Lid Dhagga and the Cabbage Night Orchestra at Maggot Records, PO Box 3131 Talcottville Station, Vernon, CT 06066 for further information. Don't repeat mistakes you've yet to commit!

FREE!! (DOM IS COOL). So buy the Positive Aggression 7". It has 2 positive aggression songs (posi-core, hard core/ska) and a 7 Seconds cover!!! 1-sided (picturish disk) on green wax, limited to 200! Sarcastic, blunt, cheezy, funny, serious, positively charged HC. $3 in U.S., $3.75 in Canada, $5.29 in Mexico, $6.75 overseas (1st class) from Take Caution Productions, 175 Grogan's Landing, Atlanta, GA 30350 USA.

POSITIVE AGGRESSION'S 1ST posi/hardcore 7" "Aggressive Youth" is out now! It's blunt, funny, cheezy, serious, and limited to only 200 hand-numbered on posi -green wax with lyrics, stickers, etc.. Mailed 1st class for $3 ppd. in U.S., $3.75 in Canada, $5.29 in Mexico, $6.75 everywhere else from Take Caution Productions, 175 Grogan's Landing, Atlanta, GA 30350. No checks, please. Telephone: (404) 551-0040.

RECORDS FOR SALE. Send stamp or trade list for my list of set sale records at great prices. Some very rare, some not so rare. Loads of cool stuff. Lots of S.E.. Something for everyone! I'm also looking for the Reptile House 7", Shudder To Think "It Was Arson" 7", and Kingface EP. Please write. Thanks! James Bertram, 19322 S.E. 21st, Issaquah, WA 98027.

COMB- NEW ADDRESS!!! P.O. Box 20051 Seattle, WA 98102. Send S.A.S.E. for free catalog and stickers. 7"s, tapes, videos, t-shirts,m and more. Tour this August. Write for dates or bookings or call (206)860-3830. Later.

HAVE YOU SENT anything to the Dan & Dave show in Marietta, GA and not recieved some form of reply? If so, please drop us a postcard telling what you sent and when to Dan & Dave, P.O. Box 20442, Atlanta, GA, 30325.

GEKO "PROBING THE GASH in her head" 7" EP. Gloomy, sonic, sensuous, tribal wall of sound. Similar to Cure's "Pornography" or early Siouxie, but very unique. Not that fake goth stuff. $3 ppd. (cash) to Open, PO Box 482, Paoli, PA 19301. Wholesale and trades available.

OPEN DISTRO 7" $3 ppd. 12" $7 ppd. Struggle 7", Phleg Camp beaker 7", Geko 7", Shadow Season 7", Incantation 2nd 7", One Blood LP, Assuck LP, Crash Box both LPs, Rorshach LP, and lots more vinyl available. Send S.A.S.E. for list to Open, PO Box 482, Paoli, PA 19301.

CENTRAL SCROTUM System's new opus and Wor's new industrial shitspeed onslaught on $2 from: Psychoriot Recordings, Rt. 1 Bx. 82, Waynesworld, MO 65583. Manufractured quality at a real generic price. Central's straight edge female perspective is so ideal for comps that I wanna give comp ready demos to anybody who'll send me 3 stamps. Wise up!

PEOPLE LET'S TRADE. Your record, demo, zine, or whatever. For my labe's limited 8" flexi compilation "I Sold My Trombone (for rocknroll)" with Humidifier, Thompson's Disease, and Face of Decline. Send what ya got for trade to: Bug Scratch, 5321 South Loop 289 Apt# 713, Lubbock, TX 79424.

HEY, DENVER, COLORADO!!! I'm a 25 year old male moving there the last week in June. I'm very much into underground music and am real eager to hear from (and eventually meet) people involved in the Denver scene. I know no one ther but my parents, so please help me out. Thanx! Write to: John, 3302 Keswick Rd., Baltimore, MD 21211. (410)467-2746.

BOOTLEGGERS: Send a review cop of what you got to Vicious Vinyl, the fanzine about booltlegs. I've been reviewed in previous issues of MRR, so this is a genuine request! Vicious Vinyl, 4739 University Way N.E. #1410, Seattle, WA 98105, USA.

ATTENTION DIY'ERS! We are putting together a mail order music catalog and would like to include your album/demo, etc. Please send a SASE for full detail, thanks! Suburban Production, PO Box 32 Boston, MA 02199.

VAMPIRE LESTAT t-shirts - $10 ppd. 2 different designs. 100% cotton XL. Send stamp or SASE for catalog. Other vampire shirts abailable. Wanting to start a vampire info exchange/ club. Send contributions for vampire zine. Please write! Aaron, 7589 Bearcreek Rd., Fairview, PA 16415-2606. Starting fan club for Louis.

MARC FROM SCOOBY Snack Productions here. I'm working on my 3rd comp and need your bands help. Send music along with lyrics/ band info and I'll send you a finished copy. No racist or religious shit. No rip offs. DIY. Marc H, PO Box 1955, Sioux Falls, SD 57101.

BHC AUCTION: DYS "Brotherhood", SSD "Get It Away" 7", Unity "You Are One", Insted "We'll" (red), 7 Seconds "Commited" and "Skins" both first press. For a big list send SASE to: Mike, 501 Quincy Shore Dr., N. Quincy, MA 02171. (617)328-6731.

POSICORE - YOU LIKE it? If so, buy the new Positive Aggression 7". 3 songs of melodic and harsh positive hardcore. Comes on green vinyl and there are only 200 in existence. Includes a 7 Seconds cover tune, so help a new label out and send $3 in the US, $4 world to: Splattercore Records, 8689 The Fifth Green, Atlanta, GA 30350, USA. Distributors write, please.

ATTENTION ALL UK folks! I've been pulling my hair out trying to find the following records: Amebix- "Monolith" LP, V/A- "Underground Rockers Vols. 1 & 2, The Sect- "A Free England/ Never go" 45, The Sect- "Remembering" 12", and Potential Threat- "Brainwashed" EP. If you can help, send prices or wants list (I'll buy or trade). No ripoffs please! Write: Spencer, 15 Emerson Hill Dr., Markham, Ontario, L3P 7E5, Canada.

I'M LOOKING FOR all types of bands for a compilation I want to put together this summer. All profits will be donated to a charity for the homeless. If interested write to find out more info (please don't send tapes yet, in case things don't work out). James Smith III, 190 West Prospect Ave., Keyport, NJ 07735.

HEY PUNK - Tons of valuable, rare 7"s and LPs for set sale. Auction for: Poison Idea Darby Crash (blue, #'d 80/80, autographed); Damned 3xDamned (blue on French Stiff); YOT Break Down The Walls (Wishing Well, orig press, sealed); FU's Kill For Christ (X-Claim); Flex Your Head (violin); DOA Change. Send bids to Record Man, Box 73 Yale Stn, New Haven, CT 06520

'ANTI-' PUNK-ZINE from Atlanta will review zine promos for publication. Editors also do a punk radio show in metro-Atlanta area. We will consider all singles for airplay. Send all materials to Anti-zine, P.O. Box 20442, Atlanta, GA, 30325.

PEACE PUNK TYPE, 16 years old, seeks information on the squat scene in NYC. Hoping to come up in the summer, so I need addresses, locations, contacts, etc. Please write me with info on squating. Also seeks squat info in other large cities. Please write soon. Tim, 75 Valley Rd., Ind., PA, 15701.

TAPE TRADERS WANTED: Over 200 shows from Jesus Lizard, God Bullies, Helmet, Killdozer and more Punk, Noise and Hardcore. My wants: Unsane, Boss Hog, Bongwater, Pussy Galore and so on. Jörg Roßkamp, Kalkumer Feld 26, 4006 Erkrath, Germany.

TAPE TRADER WANTED: Over 200 shows from Black Flag, Nomeansno, Angry Samoans and so on. My wants: old stuff from Bad Religion, Black Flag, and more Hardcore and Punk. Dirk Lange, Kalkumer Feld 27, 4006 Erkrath, Germany.

FREE CLASSIFIED PENPAL & tape traders ads. Pls limit up to 60 words. No music list please. Each issue comes out monthly for an SASE from: TY Zine/710 N Main/La Habra, Ca. 90631

PUNK COMPACT DISKS! Misfits "Necronomican" boot ($50), Misfits "At the Ritz" boot($45), Septic Death "Attention" ($30), Minor Threat "27 Songs Live" boot ($45), Vandals "Peace Through Vandalism" ($35), Black Flag "Everything Went Black" ($20), Seven Seconds "Walk Together Rock Together" ($25), The Exploited "Troops of Tomorrow" ($20), SASE for list. Paul Holstein 1515 Sashabaw Ortonville, MI 48462

7" SALE/TRADE: ($20 each postpaid) Bad Religion "Live in Toronto" boot #41/500, MDC "Millions of Dead Children" poster sleeve, Meatmen "Vintage Meat" autographed, Sloppy Seconds "The First Seven Inches," Septic Death "Kitchigai," Seven Seconds "Blasts" original and lots more. Wanted: Rare GG, Dayglos, SNFU, Dwarves, Compact Disks, SASE for list and flyers. Paul Holstein 1515 Sashabaw Ortonville, MI 48462

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX--CASH ONLY!!!!

SEVENTEEN YEAR OLD MALE moving to Boston in late September. Looking for a place to live plus everything else one needs when moving somewhere else, especially friends, Into Green Day, MTX, Jawbreaker, Jesus Lizard...more. Josh Reynolds 1632 Breckenridge Dr. Murfreesboro, TN 37129

SEVEN SECONDS INFLUENCED band: Positive Aggression, seeks bassist. (Our old one moved to Boston) Must be non-racist, under 17 and live in Atlanta. (talent optional)(mayor) 404-551-0040. Our debut 7" "Aggressive Youth" is still available. It's on posi-green wax and comes with lots 'o shit. $3 ppd (in US), $3.75 (Canada), $5.29 (Mexico), $6.75 (elsewhere): 175 Grogan's Landing, Atlanta GA, 30350.

OUT NOW! THE BRATS- Burning 7" EP, '77 style punk rock in stooges vein. (500 pressed) $4.00 postpaid or trade for your 7". Cash only to: Pekka Mahonen/Maho Pop Records, P.O. Box 69, 40101 Jyvaskyla, Findland. Hey, G. Benitez where delay my Fiendz 7"???

BIG BOYS T-SHIRT. Smiley Faces off Lullabies LP cover. Size XL only. Colors: Black on Red, Green, Yellow, Blue, etc. State Alternatives. Ex members please get in touch. UK £5, USA $12 post paid. Long sleeved UK £9 USA etc $24. Send hidden cash to Beddis, 80 Brynglas Dr., Newport, Gwent, NP9 5QS, S. Wales, UK.

22 YEAR OLD college grad punk-boy travelling US. Need places to stay, see, hand out, eat, meet people, get cash, etc. Contact Tad, 36 Claudet Way, Eashtchester, NY, 10709. PS Have 1000's of records to sell/trade... send lists.

1100 HARDCORE and softcore records for sale. From USA, Japan, Brazil. Includes 300 early 80's, once played originals. CCM, Bauhaus, Pandemonium, P.I., Misfits, Clitboys... compilations, all MRR's, no metal grunge. Chrisbet, PO Box 16205, San Diego, CA, 92176. BCT is here.

SNEAKERS- worn, beaten, dirty, dyed, torn, any condition. We need them for sculpting project. We'll send you $4 for every pair you send. Giles T., PO Box 493, Swansea, MA, 02777-0493.

SPLATTER MAGAZINE! Horror comics you can sink your teeth into! A government conspiracy unleashes a cannibal virus that turns people into flesh-eating mutant zombies! Ghastly beyond belief!!! Rush $2.95 to: todd Tjersland, 2323 Burbank Ave., #16-D, Olympia, WA, 98502.

OLD RECORDS FOR NEW MONEY: FU's, Nihilistics, Heresey, Larm, etc. Help finance Burning Rectal Itch tribute LP. Send for list. Tim, 13 Noam Drive, Barrie, Ont., I4N 4N3, Canada.

SNOWBOARDING: I'm moving to the Donner Summit/Tahoe area this winter. My friends aren't and I'd prefer not to live with a mountain hippy. Christy Bergland, 1232 H St. #2, Sacramento, CA 95814. (916)446-9421.

SET SALE: 100's of 7"s including Halo of Flies "Rubber Room", Queers, Psycho Surgeons, Frantix, Misfits, Ambient Noise, Babeez, Avengers, Crime, Leftovers, Really Red, X, Sonic Youth/Mudhoney, Chosen Few, Plugz, Screaming Tribesmen, Poison Idea, Vains, Drunks With Guns and lots more rare and not so rare singles. Hundreds of bargins. S. Green, 1443 W. Port-Au-Prince, Phoenix, AZ 85023 USA

WHAT NOT zine needs contributions. Poetry, artwork, reviews, ramblings, whatever. Whoever contributes gets free issue. What the hell are you waiting for? 5522, Tang Ave., South Gulfport, FLA.

WANTED: Zouo-final agony 7"/ Kuro-8"/ LSD- jast last 7"/ HC Unlawful Assembly comp. LP/Swankys-very best of LP/Have for trade: Larm/Stanx split LP. Stark Raving Madmx 12?, amerika 12"/Heresy-thanx 7:/DRI-22 Track 7" ('83)/Outo-half wit life 7"/Star Club-live hot&cool LP/Rose Rose-8"flexi/Comes-no side 12"/Septic Death-live 10". Write to Michael Schach, Kelterstr.16, 7443 Frickenhausen, Germany.

HIGHLY WANTED 7"S: Bum Kon/DDT/1st Kreuzen/Honor Role "it bled.."/Jerry's Kidz/ Latin Dogs/1st & 2nd Lepers/ 1st & 2nd Lockjaw/Mecht Mensch (!!!)/Stiff Legged Sheep s/ t (!!!)/STD "another dead.."/Violent Tumor "abortion"/Wards "world ain't..." & "don't make US..." (!!!)/White Cross & YDI. It would be nice to send me a note if you can sell me something! Please write w/serious offers to: Benjan Mirhadi, P.O. Box 1162, W-8433 Parsberg/Opf., Germany

HIGHLY WANTED 12"s: Amor Fati "body w/ out organs"/Bad Posture (NY/Irresponsible rec)/ Brunfuss (Mutha)/Chronic Sick/House of Commons "patriot" (!!!)/Honest Injun "rosenthal effect"/MFD "music for.."/RF7 "fall in" & "weight.."/Rifle Sport "Voice of..." & "complex" (!!!)/TOD "man's ruin"/Tar Babies "respect.." & "Face the..."/Ruin "fiat lux" (!!!)/ White Cross/Weirdos "action design" & Vile "solution". It would be nice to send me a note if you can sell me something! Please write w/ serious offers to: Behfan Mirhadi, P.O. Box 1162, W-8433 Parsberg/Opf., Germany

RECORDS FOR SALE: Sub Pop, 7 Seconds, D.O.A., Big Black "Lungs", Crucial Youth 7"s, Busted At OZ Comp, Killdozer, Negativeland UZ cassette, Sham 69, Damned, Bauhaus, Spacemen 3, Plus Euro CD's by Spacemen 3, Boys Next Door, Boyd Rice, Pooh Sticks, Nurse w/Wound, etc. Send SASE to: Requeros A Todos, P.O. Box 162113, Sac., CA 95816

FUCK THE BUSINESSMEN! is still at it. Sorry I can't afford an ad. T-shirts $5.00 postpaid no bullshit. Disorder, Crass, GO!, P.E.N., Misery, send stamp for picture list. Ian 1240 Pearl St., Denver, CO 80203 Fuck the Greedy!

OUT NOW 10-15 civil disturbance #4 has reviews, stuff on the government, the environment, punk, animal rights, plus tons of extras. The zine also includes a tape with tons of bands like Amevix, Icons of Filth, Crude SS, and tons more 60 mins of chaos. The cost is only $3 ppd to 10-15 c/o Dan S.70 W. 17374 Muskego Dr., Muskego, WI 53150

ARIEL NICOLINI! Contact me at: P.O. Box 4314, Santa Rosa, CA 95402. Neither of my two letters have made it to you. Wrong address in these classifieds both times? Oh well, must have been typos. Paul Thomas. (707) 526-6066.

FREE ZINES: Debt-stribution will send you free zines, mostly out of the Midwest, but ranging widely in content. To be added to our mailing list, write: Ge Xiong, 2127 Oakdale, Green Bay, WI 54302.

JANE'S ADDICTION/NIRVANA. Rare CDs! Janes "Pigs in Zen" (12 demo songs), song list, PSI com demos, at the Head Shop (Milan '90). Nirvana at Blind Pig (4/6/90), Teen Spirit (Reading '91). $25 each ppd to Sea Monkey Records, PO Box 5461, Laurel, MD 20726.

HAVE RUNNERS from 84 7" (rare pre-Dij, 500 only), two fully signed Sol Invictus gig posters from April this year, test press of 'Devaste To Liberate' LP (rare NWW, C93) Want straightedge goodies including Our Gang 7", Pagan Babies 7", Project X (orig) 7". Write Robert, 74 Sycamore Rd, Amersham, Bucks, England.

SUMMER 92 is coming and I will be traveling the US coast to coast. Need cheap places to stay. I'm 23 into animal rights, skateboarding, SE and melodic HC. If I can be your guest you will be mine. Please write, I need your help. Traders too. Thanks. Lenny Micarelli via Panama 124, 00198 Rome, Italy

CONVICTED COP KILLER doing time in the Penn. Been locked up for 19 years. No shit, I'm serious! I'm in need of correspondence from you punx. My cellmate "Jimi Germ" gets lots of mail and I want some too! I'm 40, but not too old to thrash to punk rock. End this isolation. Delfino Martinez, #13443, Utah State Prison, P.O. Box 250, Draper, Utah 84020

THE DEEP EYNDE and Cell 63 Productions are putting together a zine dedicated to those of us who are into self-mutalation. We are covering scarification, branding, piercing, etc... We need pictures, stories or anything that relates. All contributors used will be sent a finished copy. Send all shit to: Mutants c/o Cell 63 Prods., P.O. Box 1495, Reseda, CA 91335

RITUAL CHILDREN : SPASTICALLY happy punk fun in literature instamatic joy! Tell all your pals and playtoys! Chock full of neat stuff...reviews...and written stuff...classifieds and shit...punque rawk, rebellion, hatred, cuntsnot, and juicy cum. Send cash o' $2 for first issue to: ritual children, 786 holly hills drive, biloxi, ms 39532 or 330 lynn drive, biloxi ms 39531.

CYCLING ACROSS EUROPE: Let us pitch a tent on your lawn! Two vegan, straight-edge mad dogs want to eat at your table. House trained, limited vocabulary. Send name, address, phone # to: Mel & Adam c/o Arm's Reach Fanzine, PO Box 4, Station "C", Toronto, ONT M6J 3M7, Canada. We are 2 cool 4 words.

SXEX BANDS AND LABELS, a new not for profit Canadian record distribution has started up. We're looking for cool stuff. Send info. and wholesale prices to Far + Wide, Mel or Spencer, PO Box 4, Station "C", Toronto, ONT M6J 3M7, Canada. Fuck Revelation Records.

HEY BOSTON! ON June 6, 1990, TSOL played a show at the Channel Club that was broadcast on WBCN-FM. If anybody out there recorded the show, could you please help me get a copy? or any other TSOL live audio, for that matter. Yes, I know they aren't the punksters of the past, but it is possible to be a fan of both. Thanks, Rick Kline, 122 Hill Street, Lock Haven, PA 17745.

KEEPING TIME, THE DIY 1993 calendar is in the works. I'm looking for artistic contributions for all 12 months. Printing will be b+w on quality paper. No cheezeball punk skulls, please. All contributors get a free calendar. Send to" Rich Boredom, PO Box 8125, Winslow, ME 04901.

COMING TO CALIFORNIA this June. Seeking punks and cool people for concerts and to hang out with, houses to crash into. I'm into most punk and psycho-billy music. Help me get out of this shit-hole! Write for local material: Nikki, Block 326 Ang Mo Kio Avenue 3 02-2000 Singapore 2056.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX--CASH ONLY!!!

FREE CDS AND cassettes to thrash metal fans. Send two concealed quarters and a S.A.S.E. in care of "C.M.C." for more information. PO Box 62691, North Charleston, SC 29419-2691.

THE FRENCH RECORD label <Spliff> (see ad in MRR #106) is searching for distributors all over the world. Spliff, 8 Rue de la Treille, 63000 Clermont-Ferrand, France.

SKINHEAD FANZINE: Ska, Oi!, Hardcore. Issue #1 with Bruisers, No Sports (German Ska), Betrayed, Patriot, Meat Locker, Boots n Braces plus tons more. $1.00 to "Under Siege", PO Box 405077 Indpls, IN, 46240.

THE MOST KILLER voiceobjectbodilynoicesrecordscratchorgasmstorypoem tape out!! Dunghillsof Hate Vol.1 is available for $2.50 ppd. Also, bands send a demo for upcoming comp!!! Spitter, 31 Austin Cir., Wilmington, DE, 19810, everyone please include phone #!!!

HAIR! NOT JUST A MUSICAL- my hobby! Send a lock or two of yers and bask int e glow of my gratitude! I'll write ya, too! No pubic locks puhleeze! Queen Itchie, PO Box 624, Sherburne, NY, 13460. Hiya, Jesus!

BID: BAD RELIGION 1st 7", Oi Polloi "Ressist Menace"7", both excelent cond. Also for bid Flipside Comp (clear) "Country Fit for Heros" plus Decry "Falling" $10. Write E. Aculco, 319 N. Marianna Ave, LA, CA, 90063, (213)266-0318.

ALL BOOTS: NECROS "Early Days"7" $8/ea., Misfits "Static Age" demos 7" ltd. 400 $7/ea., Circle Jerks "Unfortunate Son"7" red wax-best boot ever $7/ea., Doom "Makes Money" 7" live UK/ltd 500 $7/ea., Koro "700 club" 7" green wax- the lost EP $6/ea. all prices post-paid in the US. Foreign please write first. Please make payable to Eric K. Write: V.S. Rec., 2611 Via Campo, Suite 228, Montebello, CA, 90640.

WANTED- GERMS "Let the Circle Be Unbroken" LP. I'll pay up to $20 for it (mint) PS send two stamps for the two sond tape from Big Fat Grandpa. We're Great! Stinky, 6485 Reistertown Rd, North Port, FL, 34287.

PEACE PUNK couple can't decide whether to travel in Europe or America this fall. Sway us in your direction with nice letters inviting us to stay with you or great things to do in your area (with you?). All letters answered. John, PO Box 437, Provincetown, MA 02657-0437

AFRICAN SANDS slip between my toes, Morraccan food fills my nostrils, a lion roars and begins to knaw on my ankle. I wake up. Damn! It's only a dream. If MRR happens to reach anywhere in africa and you find that you are living in Egypt, Chad, Libera, etc. Please be my pen pal: Ed Grout, 2434 N. Albany, Chicago, IL, USA.

RECORD AUCTION: Over 700 records for sale. I have old/new punk, hardcore, metal, including all Revelation 1st pressings, AF gatefold, Victim of Pain, Accused/Rejectors split, Necros 1st LP, YOT 1st 7", Bad Religion 1st LP, YOT/Blast Wishingwell LP's, Snakes LP (orig. cover), Lunchmeat/Mission Impossible split plus tons more. Write for list. Al Spina, PO Box 704, West Chester, PA, 19381.

INDUSTRIAL FOLK/SUBURBAN BLUES 6 song 7" single, the Uptight EP by George Willard (he vehemently denies any Daniel Johnston comparisons). All this for $3 to Nut Music, P.O. Box 5033, Herndon, VA 22070. Only 442 left!

INTENSE VIDEOS! Discharge, GBH, Broken Bones, English Dogs, Exploited, Minor Threat, Samhain, Iron Cross, Sonic, Carcass, Black Flag, Bolt Thrower, Deicite, Biohazard, Carnivore, Autopsy, Vitus, Cathedral, Napalm, Sheer Terror, etc. Two stamps to: Mike, PO Box 226, Merrifield, VA, 22116-0226.

JAY BIRD! Stop by New York and see me sometime. The Debster.

THIS 22 YO, female freak of nature with dyed black hair, black lipstick, is dedicated to MMR, Chili Peppers, Faith No More, Nirvana, Mr. Bungle, etc. Looking for a male freak for writing adventures! Tell me your wildest and sadistic dreams! I'll answer everyone! Get a fuckin pen! Brenda, 98 Salem St #8, Lawrence, MA, 01843.

FREE!...TO CELEBRATE THE RELEASE of Soda Can's new 7" "The Original Seersucker", we are now offering FREE w/one stamp the incredible multipurpose Soda Can Seersucker coaster-nicotene patch-flying disk medicated pad! A wondrful addition to that bachelor/ bachelorette pad. Order now. Soda Can, 4609 Jenkins Rd, Winston-Salem, NC, 27105.

RECORD TRADERS SUCK! Have: Straight Ahead 12", Misfits "Walk Among Us" LP ori. w/inserts, "Night of..." boot LP, "Unsafe At Any Speed", CFA boot 7", "End of the Warzone" boot 7", Murphy's Law boot 7", "Welcome to Venice" comp LP, SNFU "And No One Else..." LP ori., Spastic Rats 7", Discharge 1st 7", Accused LP on Sub Core, Circle One LP, One City NY comp LP, Willful Neglect LP's, Killdozer NY LP, the Fluid 1st LP on Rayon, Gang Green 10", G.I. "Make an Effort" 7" on clear, Black Flag 7"s ori. press., Dicks "Peace" 7" and Flux Lp ori. press. Want: DOA "Triumph of the Ignoroids" 12" uncensored version, Stretch Marks 7", Freestones 7", Nirvana "Big Cheese"7", Detention 7", Heart Attack 7", Articles of Faith 7"s etc... Also want the following tapes: Death Rage NJ Demo, Never More, Damage NY "Circle Mommy" demo. Laurent Duguet, 18 Rue Gallieni, 94230 Cachan, France.

SCAVENGER FANZINE is working on their 5th issue and are looking for Gindcore, Crust, industrial, alternative bands to appear int it. Send band info and tape for review if you wish. Scavenger Fanzine, 2904 "R" St, Vanc., WA, 98663.

HI, I'M LOOKING FOR some cool live tapes: Born Against, Heroin, Tsunami, Choke, Jawbox, Infest, Hated, Greyhouse, Juliana Luecking, Still Live, Neanderthal, Tom Waits and-some more. You get a nice letter and Neg. Approach live 7", Crucifix 7", Siege 7", Genoa 7", Violent Children 7", V. Ch. demo 7", Koro 7", Stalag 13 (all bootlegs). I'm looking for some 7"s . To Inner Journey Recs: Congratulations, you ripped me off. Carsten Nebel, Roswiesenstr 13, Ch-8309 Birchwil, Switzerland.

OUT NOW ON MUGGLEWUMP RECS: X-Large/Wornout split 7" (benefit for ALF) and "Step Into Nowhere" 7" (raging German hardcore) PS: we like to trade but we don't like to get bad, fucked up, shit 7"s. Thanks. Carsten Nebel, Roswiesenstr 13, Ch-8309 Birchwil, Switzerland.

HELLO EL PASO! I'm getting out of the navy next year and have some personal business to attend to in Juarez (legal). Looking for a place to crash for 2 weeks (will pay modest sum). Woulkd prefer somewhere wqhere I can smoke. (May 1993). Herzberg, 520 N 520 N. Ave #2, Wauken, IL 60085.

MOURNING NOISE - rare warehouse find! The original EP with original cover and lyrics! This is guarenteed to be the original, not a counterfeit! Hurry, only a limited number for sale! $15 plus $3 shipping. Tom, 193 Anthony Place, Wyckoff, NJ 07481.

HAVE 7"s: CFA, Clash, Crass, Damned, Dead Boys, Dicks, Icons, Kraut, Lewd, Negative Approach, Pandoras, 7Seconds, Subhumans. 12"s: Crucifix, Misfits (color), FUs, SSD, foreign... Want: Chiefs, Misfits 7"s (originals), DOA, etc. Send SASE/list to 820 E Lester, Ticson, AZ 85719

HUSKER DU Drug Party 7" for sale, includes 4 unreleased songs. $8 US/$13 foreign. Cash or money orders only. Mark Minckler, PO Box 2557, Auburn, WA 98071.

DURING THE SUMMER I am auctioning off my rare records to pay for my zine/record co. Write now for a list and description of press, etc. Mostly stuff like Crimpshrine, bay area punk, etc. Bids will be taken till mid August. Send stamp for list. Matt/Hanley News/ 7781 N Avenida de Carlotta/ Tucson, AZ 85704.

SEPTEMBER 1992 Hanley News will combine with Exquisite Corpse to form a new zine, Balance Of Power. The new zine will be very big and will include a 7", etc. Bands, advertisers, distributors, writers, artists: please get in touch. Send stamp for info packet. Mat Foote, 7781 N Avenida de Carlotta, Tucson, AZ 85704.

BLAH BLAH BLAH is back! Issue #2 out now! Interviews with Mighty Bosstones, Downcast, Scurvey, Outface, and Kent McClard. Reviews, editorials, and tons of other nonsense. $2.00 ppd or $1.50 plus 2 stamps. PO Box 7044, Hollywood, FL 33081.

STARTING A ZINE and possibly a distro. Especially interested in UK bands. If you are interested, drop me a line. Also tape tradeers/ pen pals wanted. Contacts needed for trip to UK in July-Aug '92. Mike Brown in BC—write me! Jeff, 2306 Homer Dr, Burlington, Ont L7P 4T9, Canada.

DEEP SIX-Green River, Melvins, Soundgarden $85. Busted At Oz-$60. Youth Brigade "What Price" red $25. Newtown Neurotics "Beggars" LP $20. Mad Parade "Right Is Right" blue $12. FUs "My America" $25. "Something To Believe In" $20. Zero Boys "Vicious Circle" Nimrod $65. Write to reserve. SASE for list of Devo items for sale. Heath, PO Box 43291, Tucson, AZ 85733.

BLACK FLAG T-shirts $8. Burrito Records T-shirts $6. Flaming Midget 8-song 7" on yellow wax, $3 US, $4 world. Bob Suren, 3421 SE Micanopy Ter, Stuart, FL 34997.

FLAMING MIDGET raw Florida hardcore. Eight speedy anthems on 7 inches of wee-wee colored wax. Support DIY, fuck the majors. $3 US, $4 world. Burrito Records, 3421 SE Micanopy Ter, Stuart, FL 34997.

FOR SALE Napalm Death tour 7" only 2000 split flexi SOB £10. Snuff tour flexi £10. Melvins flexi, Ministry 'I Wanted To Tell Her' ist 7" £10, killing Joke 10" 'Follow Leaders' (unplayed new) £10. G. Andrews, c/o Dings House, Oxford St, St Philips, Bristol BS2 0QU, Avon, UK.

JAPAN I am seeking people to trade records, t-shirts, etc. I am especially looking for stuff on Gism, Execute, Gastunk, Confuse & more. Old and new send me your want lists. Staff c/o Dings House, Oxford St, St Philips, Bristol BS2 0QU, Avon, UK.

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COMPILATIONS!

TEN ROIR YEARS Commemorating ROIR's 10th Anniversary, Ira Robbins, editor of the new *Trouser Press Record Guide*, has compiled an anthology of "unbridled stylistic diversity." Buzzcocks, Television, Glenn Branca, MC5, Dictators, Dickies, Nico, Durutti Column, Fleshtones, UK Subs, Bad Brains, Joe "King" Carrasco, Mekons, Three Johns, ? And The Mysterians, Brother Vernard Johnson, GG Allin, Germs, Flipper, Prince Charles. Over 80 minutes long!

NEW YORK ROCKERS Compiled by Andy Schwartz, editor of the seminal *New York Rocker*. The tracks include: Television, Richard Hell, Alfonia Tims, 8 Eyed Spy with Lydia Lunch, Bush Tetras, James Chance, Fleshtones, New York Dolls, Dictators, Johnny Thunders, Bad Brains, Lounge Lizards, Suicide.

NEW YORK SCUM ROCK LIVE AT CBGB 20 bands! Over 60 minutes long! Bands: Bloodsister, Bloodsuckers From Outer Space, Da Willys, Deans Of Discipline, Ed Gein's Car, Fastlane & More McNuggets, Letch Patrol, Lunachicks, Norman Bates & The Showerheads, PMS, Porno Dracula, Reverb Motherfuckers, Fly Ashtray, George Tabb Experience, Ghetto Dogs, Hammerbrain, Holy Crow, Slug Fest, Traci Lords Ex-Lovers, The Waldos.

THE END OF MUSIC AS WE KNOW IT This collection includes: Honeymoon Killers, Prong, Jad Fair, Of Cabbages And Kings, Thurston Moore, Bank Of Sodom (with Jello Biafra and two members of Shockabilly), Black Snakes, Krack House, Phantom Tollbooth, and more. 60 minutes.

THE WILD BUNCH "Hit Parader's Heavy Metal Compilation" It's 70 minutes of metal mayhem from **Hit Parader Magazine**. Q5, Raven, Shok Paris, Agent Steel, Castle Blak, Laaz Rockit, Anthrax, Blacklace, Lizzy Borden, Lee Aaron, Grim Reaper, Megadeth, Antix, Possessed, Jag Panzer, Teez, Abbatoir, Slayer.

GARAGE SALE 19 contemporary "wyld and savage" garage bands selected by **Goldmine**. The Mosquitos, The Vipers, The Gravedigger V, The Trip, Boys From Nowhere, Mystic Eyes, The Addition, The Tell-Tale Hearts, The Crickle, The Pandoras, The Fourgiven, The Shoutless, The Cheepskates, The Aromatics, The Not Quite, The Things, The Fuzztones, The Unclaimed, Wildfang, The Band With 1,001 Names.

WORLD CLASS PUNK A monster 27-song compilation by 25 hardcore/punk bands from Australia, Belgium, Brazil, Canada, Columbia, Czechoslovakia, Denmark, Finland, France, Greece, Holland, Hungary, Iceland, Ireland, Italy, Mexico, New Zealand, Norway, Poland, South Africa, Spain, Sweden, Switzerland, West Germany and Yugoslavia. Compiled by Mykel Board.

TROUSER PRESS COMPILATION 20 of the best indie recordings ever. The Residents, Suburbs, Shoes, Pylon, Nerves, Gary Valentine, Bizarros, Chris Moffa & the Competition, Martha Hull, Norman Salant, Poli Styrene, Jass Band, Erector Set, R. Stevie Moore, Fans, Tweeds, Dub Rifles, Armand Schaubroeck Steals, Bunnydrums, Algebra Suicide and Wrinklemuzic.

SINGLES "The Great New York Singles Scene" A fantastic music document of the NYC scene 1977-80. Patti Smith, Richard Hell, Television, Speedies, U.S. Ape, Nervus Rex, Mumps, Come-On, Invaders, Marbles, Theoretical Girls, Erasers, Model Citizens, Student Teachers.

NEW YORK THRASH 11 hardcore bands with 2 songs each from: Bad Brains, Beastie Boys, Kraut, The Mad, Even Worse, False Prophets, Heart Attack, Undead, Nihilistics, Adrenalin O.D. and The Fiends.

MUSIC TO MAKE YOU THRILL! Available at your favorite record store or *directly by mail order* for only $8.00 each (Overseas orders $10.00 each U.S.A. funds) from: ROIR, 611 Broadway, Suite 411, New York NY 10012. NY residents please add sales tax. WRITE FOR FREE CATALOG OF ALL ROIR CASSETTES.

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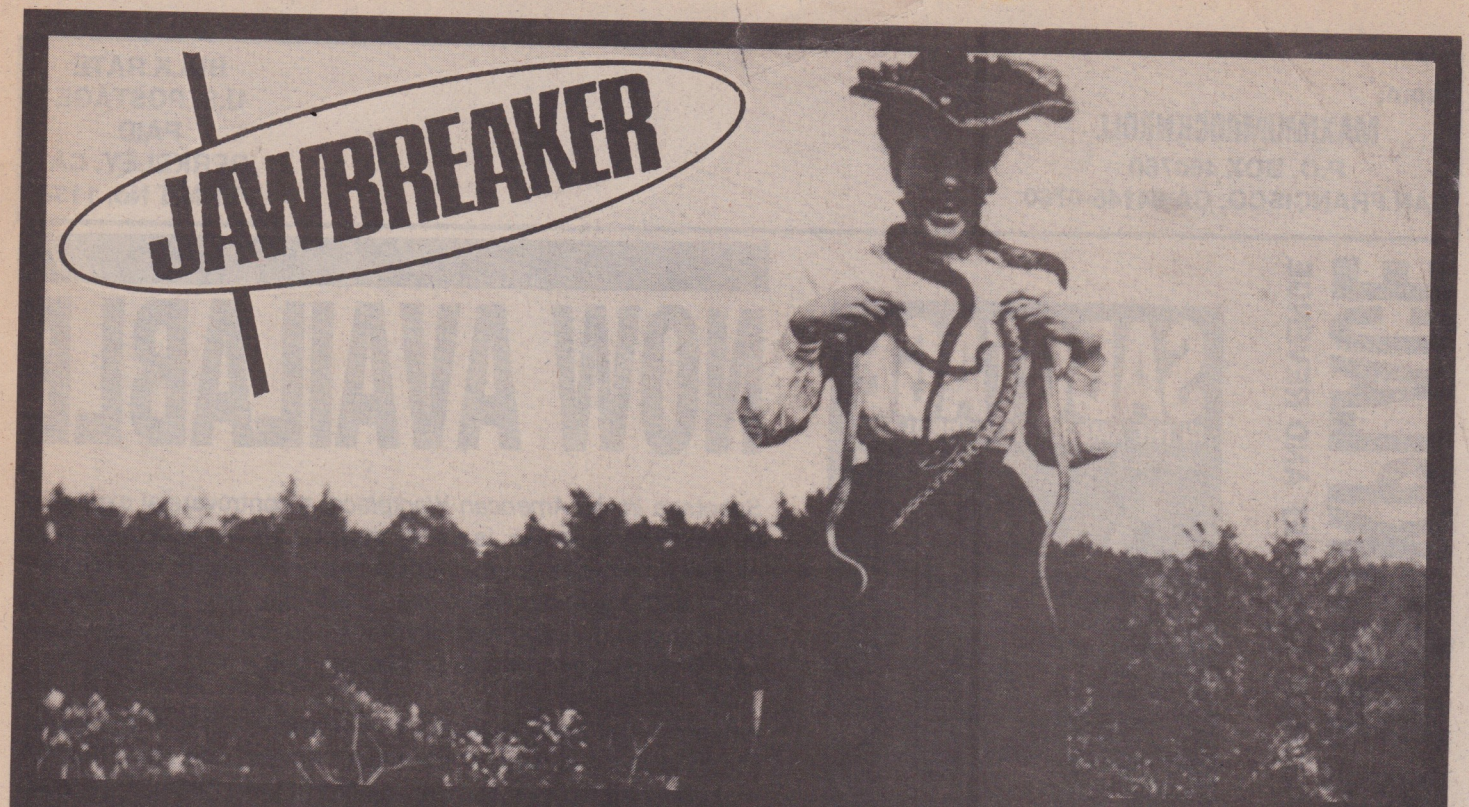

Chesterfield King *MLP Released April 1992*

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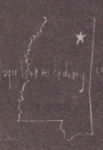

ABNORMAL

THE LEAVING TRAINS

THE LUMP IN MY FOREHEAD

THE LEAVING TRAINS don't care if you listen to their new album, THE LUMP IN MY FOREHEAD, because they're definitely not "PC." We call them "PF" (Politically Fucked-up). LUMP is the fifth SST release from the TRAINS where a new, rejuvenated line up joins Falling James in launching personal affronts at Bob Hope, Burger King and women ("who make you feel like a piece of shit"). Falling even points a finger at himself on "Abnormal." Such an honest portrayal could have a serious impact on his bid for the White House this election year.

Yes, Falling James has tossed his shower cap in the ring for the 1992 presidential race. Part of his platform is to change the national anthem and return land to Native Americans that was misappropriated through bogus contracts. Surely, James will inform the thousands of folks he'll encounter of his candidacy along the upcoming, international "LUMPY" tour route. SST 288 (LP/CA/CD)

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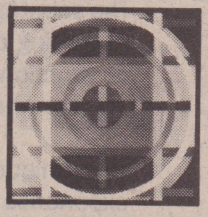
PELL MELL



FLOW

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CRUEL FREDERICK

WE ARE THE MUSIC WE PLAY

WE ARE THE MUSIC WE PLAY, the second CRUEL FREDERICK LP, elevates the boiling hot blowing of reedman/ringleader Lynn Johnston another hundred degrees higher from the free and cruel jazz first heard on their 1988 debut, BIRTH OF THE CRUEL. Alabama born and California (jazz) bred under his "personal mentor," Bobby Bradford at Pomona College, Johnston played with fellow reed student, David Murray (World Saxophone Quartet) at Pomona. In the underground LA jazz movement of the last decade, Johnston has shaped a very bent and revered sound amongst his peers. Johnston's aggravated horn assault, shaded with humorous tones points to his appetite for Albert Ayler, Eric Dolphy and Thelonius Monk. On WE ARE THE MUSIC WE PLAY, CRUEL FREDERICK covers three Monk tunes and "Dee Dee," a number by another artist noted for throwing curves, Ornette Coleman. WE ARE THE MUSIC WE PLAY is jazz at its cruelest. SST 290 (LP/CA/CD)

ALSO AVAILABLE:
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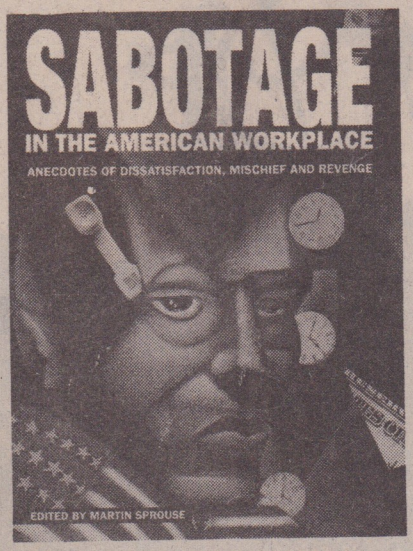

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Sabotage in the American Workplace, a controversial exposé of the way America works, is a book that bosses will want to keep out of their employees' hands. It provides new insights into both the scale and the reasoning behind sabotage, and proves beyond doubt that even the most mild-mannered are liable to use some form of sabotage during their working lives.

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$12.00 postpaid (US), £9.95 postpaid (*UK and Europe*) and $13.00 postpaid (everywhere else). All domestic orders will be sent 4th class; everything else will be sent by surface rate. Pressure Drop Press, POB 460754, San Francisco, California 94146. Send 2-29¢ for our complete catalog. All Pressure Drop Press projects are available in the *UK and Europe* from AK Distribution, 3 Balmoral Place, Stirling, Scotland FK8 2RD.